A Modal Study of
Seven Shape-Note Hymnals
from the Nineteenth Century

by David G. Jensen

being an analysis of:

Repository of Sacred Music, Part Second. John Wyeth, ed.
Harrisburg(h), Pennsylvania. 2nd edition 1820; 1st edition 1813.

Kentucky Harmony. Ananias Davisson, ed. Lexington, Kentucky. 1816.

The Missouri Harmony. Allen D. Carden, ed.
This edition Cincinnati, Ohio. 1846; original copyright 1835.

The Southern Harmony. William Walker, ed.
This edition New York. 1854; 1st edition 1835.

The Sacred Harp. B. F. White and E. J. King, eds.
Philadelphia. 3rd edition, 1859, 1860 imprint; 1st edition 1844.

The Social Harp. John G. McCurry, ed. Philadelphia. 1855.

The New Harp of Columbia. M. L. and W. H. Swan, eds.
Nashville, Tennessee. This edition 1919; 1st edition 1867.

	Introduction	page 001
	Alphabetic Index	page 008
	Alternate Tune Names	page 037
	Modal Index	page 038
	Range Index	page 068
	Metrical Index	page 097
	Fuging Tunes	page 126
	Glossary & Bibliography	page 129
appended:	The Acoustic Foundation of the Diatonic Scale 1.1	

VERSION 2.1 OF THIS DOCUMENT

This work © 2023 by David G. Jensen under a Creative Commons Attribution, non-Commercial, Share-Alike 4.0 International License (CC BY-NC-SA 4.0). See https://creativecommons.org/licenses/by-nc-sa/4.0/ for details.

Introduction to a Modal Study
of
Seven Shape-Note Hymnals

by David G. Jensen

The object of this study is to describe the modality of Early American folk hymnody, in particular that recorded in a genre of hymnals which employed (as some continue to do) shape-notes, a peculiar music notation invented (1801) to facilitate sight-singing. (*sol-fa*) The present study analyzes seven American shape-note hymnals from the early to mid 19th century, including the 1860 printing of the 3rd edition of *The Sacred Harp,* subsequent revisions of which have remained in print (most recent Denson edition, 1991). The genesis of the shape-note tradition, including *The Sacred Harp,* is well documented elsewhere, and so is not described here.

Following are the seven books examined in this study:

Repository of Sacred Music, Part Second. John Wyeth, ed. Harrisburg(h), Pennsylvania.
2nd edition 1820; 1st edition 1813.

Kentucky Harmony. Ananias Davisson, ed. Lexington, Kentucky. 1816.

The Missouri Harmony. Allen D. Carden, ed. This edition Cincinnati, Ohio. 1846; original copyright 1835.

The Southern Harmony. William Walker, ed. This edition New York. 1854; 1st edition 1835.

The Sacred Harp. B. F. White and E. J. King, eds. Philadelphia. 3rd edition, 1859, 1860 imprint; 1st edition 1844.

The Social Harp. John G. McCurry, ed. Philadelphia. 1855.

The New Harp of Columbia. M. L. and W. H. Swan, eds. Nashville, Tennessee.
This edition 1919; 1st edition 1867.

Definitions of the terms used in this work are provided in the *Glossary.* It is presumed this material will be be of interest mainly to those familiar with American shape-note hymnody. Others whose concern is less direct may also be interested to examine the venerable tonality of this tradition; a tonality suitable not only for present use, but, recognized for what it is, one still capable of dynamic future development. These tunes employ no fewer than nineteen modes, seven of which admit two solmizations, reflecting further, more subtle, structural differences.

The method of the present study is based on that of George Pullen Jackson (1874-1953), which was founded on that devised by Cecil J. Sharp (1859-1924), who studied the relation between English folk song and its American descendants. Jackson states that his (and Sharp's) method of classification was devised to describe the melodies without any theoretical presuppositions. While accepting Jackson's premises, this study will attempt to discern the distribution of the variable characteristics described above, so to propose a more precise system for modal classification. The conclusions presented are *functional,* i.e. they regard the notes in relation to each other, rather than as discrete units within a given theoretical structure.

Both Jackson and Sharp observed that traditional melodies often have a pentatonic bias, i.e. they “prefer” the notes of the pentatonic scale (pentatones) over the semitones. There are five pentatonic modes (older usage, *species*), distinguished by which pentatone serves as the tonic. Sharp and Jackson identify which pentatonic scale predominates by the numbers 1 (*do*), 2 (*re*), 3 (*fa*), 4 (*sol*) or 5 (*la*). Both also observed that the pentatonic pitches are stable, while the pitch (either natural or flat) of the semitones may vary. Sharp used the letters a and b to represent the semitones, *mi* and *ti* respectively, regardless of pitch.

Jackson refined this system to indicate the natural pitches of *mi* and *ti* by upper case A and B, and their flat pitches by lower case a and b. For example, the familiar major scale on *do* would be represented as 1 A + B, and the minor scale on *la* as 5 A + B. These representations may appear the simplest and best for those modes, as they are

possible using the white keys alone on a keyboard, without recourse to any of the black keys. Further observation, however, suggests that this may not always be the case. The fasola modality (and that of its trans-Atlantic precedents) is also more complex than the familiar major-minor system.

To begin with, five degrees remain on the white keys which can serve as the tonic of a diatonic scale, viz. *re*, *mi*, *fa*, *sol* and *ti*. The heptatonic scales with tonics other than do and la are sometimes and not altogether accurately referred to as the "Church modes". The latter properly are those defined in the Middle Ages by Guido of Arezzo, who identified four of the seven possible diatonic modes: Dorian, Phrygian, Lydian and Mixolydian. He further subdivided these by range, either authentic or plagal, affixing the prefix *Hypo-* to identify the latter. His work did indeed provide the foundation for subsequent modal theory. Guido's work was expanded in the Renaissance by Glarean and later by others, and the remaining scales were identified: Aeolian (tonic *la*), Ionian (*do*) and, last, Locrian (*ti*). Theorists assumed, however, that the pitches of the semitones are relatively stable; Mediaeval Chant admitted *ti* flat only as an occasional accidental, without changing the mode.

The situation is complicated when variation (either natural or flat, but not within the same melody) is admitted in the pitch of the semitones. This variability and the stable pitches of the pentatones observed by Sharp and Jackson were empirical conclusions, not mere hypotheses. For example, the major scale on *do* can also be represented as 3 A + b, i.e. fa + *mi* natural and *ti* flat. Moreover, not only the Ionian, but the majority of the remaining heptatonic (as well of the hexatonic) modes contain more than one possible pentatonic scale, depending on which notes are identified as the semitones (see the *Modal Index*). Not only do these melodies prefer the pentatones over the semitones, but in these same melodies one pentatonic scale is usually more evident than the other(s). As indicated, this requires variance in the pitches assigned the semitones. The question is now why this pentatonic character exists and how it is determined.

It was remarked in the preceding paragraphs that the Ionian mode contains two possible pentatonic scales, on *do* and *fa*; but if the pentatones are regarded as stable, one of these scales must predominate. The question is how to determine which. An obvious place to start is the relative frequency of the notes concerned. In the *do* version, the semitones are on the third and seventh degrees, and in the *fa* version, they are on the fourth and seventh degrees. Identification of the pentatones is at times less than decisive:

d r m f s l t d' and f s l t♭ d r m f'

These scales are *enharmonic,* occupying the same sequence of intervals.
In the first instance, however, the pentatones are:

d r f s l d' and in the second, they are f s l d r f'

Using this criterion, the question is whether the third or fourth note of the scale is used more frequently in a given melody. Also, if a semitone is used as a passing tone, it may be "framed" by the neighboring pentatones, e.g. *fa-mi-re* or *la-ti-do*. Thus, figures or motifs of the predominant pentatonic scale may also be found; among these, it can be expected that the final cadence will be especially significant. The latter often consists of, is introduced by, or is otherwise built around the first three notes (authentic range, and usually in descending order) of the "preferred" pentatonic scale. For example, with reference to the scales cited above:

dI7 SDH 115, CREATION

m s **f r d**

fI7 SDH 034T, HAMILTON

D t♭ **l s f**

Analogous differences can be observed between enharmonic minor melodies based on *re* and *sol,* respectively.

Omission of either semitone also leaves a gap of a minor third, and further narrows the choice of pentatonic scale. The latter is further specified by the omission of both semitones. Omission of one or both semitones constitutes a gapped scale.

A preliminary modal index of the seven hymnals named above was compiled, following Jackson's system, and using the criteria described in the previous paragraph. The results follow:

1	= 11	2 A	= 54	**3** A + B	= 1	5	= 1
1 A	= 15	2 b	= 11	3 A + b	= 330	5 A	= 1
1 b	= 10	2 A + b	= 98	4	= 2	5 b	= 2
1 A + B	= 62	2 A + B	= 3	4 a	= 12	5 A + b	= 1
1 A + b	= 5	3	= 95	4 b	= 43		
1 a + b	= 1	3 A	= 88	4 a + b	= 80		
2	= 22	3 b	= 142	4 A + B	= 1	total	= 1091

Several observations are necessary before proceeding to an interpretation of these data. First, only missing semitones were counted as gaps. The number of missing pentatones was insignificant except for the 6th degree of certain major scales. This is obvious in the case of major pentachords, which are regarded as hexatonic for the purposes of this study, as are minor pentachords. The 6th degree is also missing in perhaps 20-odd of the heptatonic major scales, mainly Ionian (these omissions were not counted in the present survey). Also, in the case of whose melodies which contain more than one possible pentatonic scale, although in most instances one may be said to predominate, the issue is often ambiguous, and certain melodies can even be said of “modulate” between several pentatonic scales without changing mode. Identification of the pentatonic “bias” is the only factor which requires a certain amount of prudential, if not subjective, judgment.

Although Jackson's premise seems sound (so to speak), the symbols he employs are somewhat arbitrary, and suggest that the semitones are somehow appendages to the pentatonic scale. (That notion was bandied about in the late 19th and early 20th centuries.) The position of the semitone(s) in a given mode will depend on what pentatonic scale is regarded as predominant. Indeed, among the twenty-five scales identified in the table above, the following sets of scales each occupy the same gamut of notes:

1 A , 3 b	1 A + B , 3 A + b	1 a + b , 2 A + B
2 A , 4 b	2 b , 5 A	2 A + b , 4 a + b

It is evident from the table shown three paragraphs above that the *mi* natural (A) and *ti* flat (b)are preferred in all scales except 1 A + B, 4 a and 4 a + b. I suggest that the explanation is likely functional or mnemonic rather than intentional, viz. that the semitones are perceived as dissonances, to be resolved in favor of a neighboring note. In the case of *mi* natural, this would be the following note, and *t*i flat would resolve to the preceding note. The question remains why the scales mentioned above are the exceptions.

3 A + b and 1 A + B both identify the common-practice major scale (Ionian)
2 A + b and 4 a + b both identify the common-practice minor scale (Aeolian)

As conventional typesetting admits only the two common-practice modes, it may be that 1 A + b and 4 A + b, (especially the latter) were altered to conform to these norms.

In addition,

The major triad of the pentatonic scale is the tonic chord of mode 3 (pentatonic on *fa*).
The minor triad of the pentatonic scale is the tonic chord of mode 2 (pentatonic on *re*).

Without endeavoring to explore the history of Western theory, the above would suggest a functional explanation for how these modes came to be preferred. Moreover, the pitches of the alternate scales may tend to be raised (1 b → B and 4 a → A) to conform with their more frequent counterparts. The question arises to what degree the singers "heard" ("hear") the written pitches, as fixed members of a set, or as intervals "shaded" relative to their context within a melody.

The tendency of traditional singers to "Dorianize" (raise the 6th degree of) certain minor tunes is well known, of which *Wondrous Love* (159) is the most conspicuous example. This would suggest that tunes based on pentatonic 4 (*sol*) are most likely do so, and in particular the hexatonic 4 a (A). Note (pun inadvertent) that this expresses a tendency rather than a requirement; in addition, it is not the only possible explanation, as also the tendency to raise the 6th may not be confined to those minor melodies of which the tonic is *sol*. Four other tunes are typeset as Dorian: 2 A + B (three), and 1 a + b (one); in the latter, of course, the sixth is a pentatone.

The conventional explanation for singers raising the minor 6th in some melodies is that these tunes were borrowed from the secular oral tradition and retain their archaic modality. This appears to be the case in certain instances. Another explanation has to do with the scale as a whole rather than the individual notes. Here the question is whether the octave is fully integrated, i.e. whether tonal relations are developed among all the notes, rather than the melody "jumping" between the lower and upper halves of the scale,. The octave comprises two diazeutic tetrachords. In the major (Ionian) scale, these tetrachords are structurally analogous (half-step between 3 and 4), which facilitates movement between the lower and upper ranges in the scale.

In common-practice minor (Aeolian), the tetrachords differ (the lower 2-3, and the upper 1-2). This transforms the full 8-note scale into a structural unit. The raised 6th, however, transforms the minor scale into analogous tetrachords (half-step between 2 and 3) superposed in a manner similar to the Ionian. This latter, of course, would create a tension with the pentatonic triad on the tonic *re.* The *Modal Index* does reveal a preference for Dorian *structure* (183) over Aeolian (132), although 97 of the "Dorian" tunes lack the 6th degree.

The functional explanations suggested here may help to clarify the Dorian *tendency* of certain tunes in the books discussed in this study, although none amounts to a practical requirement or modal convention. A test of the *mi* natural (4 A) theory may be the extent to which it is attested. Of Jackson's three anthologies, *Spiritual Folk Songs of Early America* seems the most pertinent. That book contains the following data:

2 A + B (Nos. 90, 144 and 249)
4 A Nos. 3, 23 and 50)

4 a (Nos. 51, 87 and 237; Jackson suggests a raised 6th for 51 and 87)
4 a + b (20, 22, 41, 42, 48; Jackson suggests a raised 6th for 20 and 41)

For seven of the eleven melodies in this book for which Jackson records or suggests a raised 6th, he identifies *sol* as the underlying pentatonic scale, and these seven are the majority of the twelve he identifies as containing both sol and *mi* (flat or natural). Thus Jackson provides support for the hypothesis that *mi* natural is preferred (although not exclusively) to *mi* flat. To represent this tendency, 4 a and 4 a + b are identified in this study as sm6 and sd7, respectively; the modal symbols are in lower case, m(ixolydian) and d(orian), to indicate that the 6th is printed as minor.

By confirming that all melodies require or prefer a single pentatonic scale, and that *mi* natural and *ti* flat are the preferred pitches for the semitones, it becomes possible to propose a modal system more specific than that used by Jackson.

continued on the following page

This is easily done for the heptatonic scales:

1 A + b = Mixolydian thus scales on *do* can be identified with this mode (abbreviated M)
2 A + b = Aeolian thus scales on *re* can be identified with this mode (abbreviated A)
3 A + b = Ionian thus scales on *fa* can be identified with this mode (abbreviated I)
4 A + b = Dorian thus scales on *sol* can be identified with this mode (abbreviated D)
5 A + b = Phrygian thus scales on *la* can be identified with this mode (abbreviated P)

Further abbreviate: *do* = d ; *re* = r ; *fa* = f ; *sol* = s ; and *la* = l ; and thus the modal symbols become: dM, rA, fI, sD, and lP ; then add 7 to indicate a heptatonic scale = dM7, rA7, fI7, sD7 and lP7.

That the three elements of these symbols are separable helps to facilitate examination of each of what the three represent, and also to distinguish prudential judgments (the pentatonic biases) from hard data. Application of these criteria to the pentatonic scales free of semitones produces these symbols: dM5, rA5, fI5. SD5 and lP5.

Jackson rightly observes that a number of melodies contain only a few occurrences of one or both semitones, and termed them "basically pentatonic". For present purposes, those melodies containing only a single instance of one or both semitones are labeled basically pentatonic (abbreviated b.p.) in the *Modal Index.*

Before proceeding, it may be advantageous to change the order in which the pentatonic scales are examined, from their sequential order in the *do* scale to the cycle of fifths, beginning with *fa*, followed by *do*, *sol*, *re* and *la*. This approach is acoustically "sound", being generated by the harmonic series (overtones) which accompany the articulation of any note, in this context the tonic. (*Note:* the Pythagorean comma permits the first five notes (the pentatones) to remain fairly true, but the pitches which follow become more ambiguous, beginning with *mi* (next), then *ti* et seqq. How the role of the semitones was rationalized in various traditions is explored by the German sociologist Max Weber. (The case also can be made for dispersed harmony being in part a product of the harmonic series, given the resonant character of traditional singing environments, but that is outside the compass of the present study.)

This acoustic perspective may help to discuss the more complex question of classifying the hexatonic scales. Although five of the seven heptatonic modes are capable of more than one solmization, each heptatonic scale fits only one of the traditional modes. The two remaining heptatonic scales admit only one solmization:

3 A + B (Lydian), and 5 a + b (Locrian)

Examples of the first of these are rare, and Locrian is not found in the indigenous folk song of the British Isles, nor in American melodies descended from those traditions. In addition, the three Phrygian tunes found in *The Sacred Harp* (1991) seem more likely harmonic than melodic; of these, *Shawmut* (p. 535), a Lowell Mason production, looks like a four-part chordal setting printed in separate staves, and so resembles the earlier, often polyphonic, arrangements.

Four pairs, respectively, of the ten possible hexatonic scales occupy the same gamut. Each pair can belong to one of two modes, depending on the pitch assigned to the missing semitone. (Bronson calls these and the pentatonic scales "bridge" modes, for that reason.) Granted the tendency of the semitones to natural (*mi*) or flat (*ti*), however, the correspondences are represented as follows:

fI6 = dI6 ; dM6 = sM6 ; sD6 = rD6 ; and rA6 = lA6

concluded on the following page

In the first of each pair, *ti* flat is the semitone, and in the second it is *mi* natural. The second of each pair would seem contrary to the mode indicated by its pentatonic bias. The process follows a cycle of fourths (reverse of the cycle of fifths):

la (Phrygian) → Aeolian ; *re* (Aeolian) → Dorian ; *sol* (Dorian) → Mixolydian ; and
do (Mixolydian)) → Ionian ; following this pattern, in mode 3 A, *fa* (Ionian) → Lydian,
and so is labeled fL6.

It is not suggested that these changes of mode are absolute, but rather that a tendency in that direction is introduced by analogy with the other pentatonic scale (hypothetical in the case of fL6), and that modal tension is avoided by omission of the other semitone, in each case B, or *ti* natural. In the instance of fL6 (3 A), this may seen counter-intuitive, as melodies in that scale lack the exotic flavor provided by an augmented fourth. Even so, this classification seems required by the pattern of the evidence; at the least, it does provide a distinct symbol for that scale. It can further be observed that, excluding the pentatonic identifiers, the modal system proposed in the present study does not depend on any preconceptions of modal theory Another set of symbols can be substituted, if desired, for those employed here, and used to discern various patterns of melodic activity.

An Alphabetic Index of Seven Shape-Note Hymnals

The following symbols represent the seven books examined in this study:

RPS *Repository of Sacred Music, Part Second.* John Wyeth, ed.
Harrisburg(h), Pennsylvania. 2nd edition 1820; 1st edition 1813.

KYH *Kentucky Harmony.* Ananias Davisson, ed. Lexington, Kentucky. 1816.

MOH *The Missouri Harmony.* Allen D. Carden, ed.
This edition Cincinnati, Ohio. 1846; original copyright 1835.

SNH *The Southern Harmony.* William Walker, ed.
This edition New York. 1854; 1st edition 1835.

SDH *The Sacred Harp.* B. F. White and E. J. King, eds.
3rd edition Philadelphia. 1859, 1860 imprint; 1st edition 1844.

SLH *The Social Harp.* John G. McCurry, ed. Philadelphia. 1855.

NHC *The New Harp of Columbia.* M. L. and W. H. Swan, eds.
This edition Nashville, Tennessee. 1919; 1st edition 1867.

A following a page number indicates Appendix (in the same book)
B following a page number indicates bottom of page
M following a page number indicates middle of page
S following a page number indicates Supplement (in the same book)
T following a page number indicates top of page

Tunes having the same name are distinguished in this manner:

variants of the same tune are indicated by capital letters in parentheses (A), (B) etc.;
the term here indicates any difference in the variable characteristics examined in this study;

different tunes with the same name are indicated by numbers in parentheses (1), (2) etc.,
and tunes sharing both qualities are indicated by letters and numbers (1A), (1B) etc.;

alternate names of tunes are indicated by an asterisk (*) following the page numbers of the
books in which they occur; these are referred back to their earlier names at the end of this Index.

mode : the system of modal description used in this study is described in the *Introduction*

fuge : indicates that the tune is fuging, i.e. contains a contrapuntal section,
often the second half, and usually of voices entering in succession

The following table shows the numbers of tunes shared by book:

These figures show the number of hymns in each book on one axis which appear in each other book on the opposing axis. The figure for the same book on both axes indicates the number of hymns unique to that book. The figures in parentheses on the left show the number of hymns contained in the particular book. The figures on the right show how many books in which the indicated number of hymns appear.

	RPS	KYH	MOH	SNH	SDH	SLH	NHC	totals
RPS (149)	94	26	36	28	26	10	12	1x = 755
KYH (143)	26	32	90	51	58	25	35	2x = 175
MOH (215)	36	90	72	77	72	32	40	3x = 80
SNH (333)	28	51	77	125	161	71	99	4x = 43
SDH (418)	26	58	72	161	188	108	84	5x = 21
SLH (221)	10	25	32	71	108	105	38	6x = 14
NHC (259)	12	35	40	99	84	38	139	7x = 3

tune name	**mode**	**fuge**		**RPS**	**KYH**	**MOH**	**SNH**	**SDH**	**SLH**	**NHC**
Abbeville	fL6							033B	120B	
Address for All, An	dM6						099			
Adoration	fl7			101T						
Africa (1)	fl7			111B						
Africa (2)	fl7									A097T
Aithlone	fl6							095		
Alabama	rA7	fuge					116	196	176	
Albany	fl7									068B
Albert	fl7								153	
Albion	fl6				011T	049T	023T	052T		012
All is Well	fl7						306	122		124*
All Saints New	rA7	fuge		088	074	096		268		
All Things Fair and Bright are Thine	fl7					S031				
Alldridge	fl6								192	
Amanda	sd7				035T	046B				
America	rD6	fuge			041B	049B	027T	036T	054B	A028
American Star, The	rA7							346		
Amherst	dI7						330B	314		
Amity (1)	fl7	fuge			080		282			
Amity (2)	fl6						311B			
Amsterdam	fl6									169
Animation (1)	fl5			108B						
Animation (2)	fl7							103	125	
Anthem from Luke	fl7	fuge			097					
Anthem on the Saviour	rD6							355		
Anticipation	dM5									075T
Antigua	fl7					S010B				
Antioch (1A)	fl7						316			
Antioch (1B)	fl7									130
Antioch (2)	rA6							277	158	
Anvern	fl7									034T
Arbour	sM7	fuge								090T
Archdale	fl7					144				
Ariel	fl7									076
Arlington (B)	fl6					071T				059B
Arnold	fL6							285T		
Asleep in Jesus	fl5							385B		
Athens	rD6									A097B
Auburn	sd7							317B		
Aurora	dI6									040
Autauga	fl7							322		

tune name	mode	fuge		RPS	KYH	MOH	SNH	SDH	SLH	NHC
Autumn	rA7					131				
Aylesbury	rA7				013T	027B	281T	028T		
Azmon	fI6						181T			063B
Babe of Bethlehem, The	sm6						078			
Babel's Streams	rA7						052	126		
Babylonian Captivity	rA7	fuge		039T	077	101	164			
Ball Hill	fI7							118		
Ballerma	fI5						267T	283T		052T
Balloon	rA7				056					
Ballstown	fI7	fuge			043	079	162	217	089	161
Band of Love, The	fI7			099		134*			150*	
Bangor	rD7								218B	
Banquet of Mercy	dI7							177		
Baptismal Anthem	fI7							232	219	
Bath	fI7					070T				
Bealoth	fI7									082
Beggar, The	fI7								212	
Behold the Lamb of God	sd7						320			
Belleville	fI7									073B
Bellevue (1)	fI7	fuge		038					095	
Bellevue (2)	fI5							072B	204T	
Benevento	dI7						317			050
Benton	dI6								152	
Bequest	dI7									071
Bereavement	fL6								208T	
Bermondsey	fL6					S017				
Berne	sd7				072					
Bethel (1)	fI6				027B	039T				
Bethlehem	fI7	fuge		124						
Better Day	fI6								047	
Birman Hymn, The	rD6							279		
Birth of Christ	fI7								199	
Blackburn	rD6								218T	
Bleeding Saviour	rD6							034B		
Blessed be the Lord Forevermore	fI7					S038				
Blessed Bible, The	sm6							347		
Blooming Wilderness, The	fI6								135	
Bonnie Doon	fI6								146	
Boston (1)	fI7			035						
Boston (2)	fI7	fuge		077T						

tune name	mode	fuge		RPS	KYH	MOH	SNH	SDH	SLH	NHC
Bound for Canaan	dM7						193T	082T	204B	
Bourbon	rA5					060B				
Bower	fI7									A086
Bower of Prayer (A)	fI6						070			
Bower of Prayer, The (B)	fI7							100	026	
Bowers	fI5								082	
Bowman	fI6								143	
Boylston	dM7									181
Bozrah	rA6						039T			
Bradley (1)	fI7					S003				
Bradley (2)	rD6									038
Branford	rA7				026T					
Bray	fI6				029T	041T				
Brethren Pray	fI7								080	
Brewer	dI7			018T						
Bridge Town	fI6	fuge		043B		065B*				
Bridgewater	fI7	fuge			064T	062T		276		
Bristol	fI7	fuge			066					
Brooklyn	fI7									070
Broomfield	fL6									131B
Broomsgrove	fI7					S007				
Bruce's Address	dM7						132	152		109
Bunkers-Hill, An Ode	sD6				135	037T				
Buonaparte	fI6								159	
Burges	rA5								106	
Burk	fI5							092	126	
Bushville	fI7								202	
Calvary	sd7	fuge			081B			300		
Cambridge	dI7							287		
Can I Leave You?	sD6							395T		
Canaan (1)	fI6	fuge		023T						
Canaan (2)	fL6					036T				
Canaan's Land	fI5							101T	027T	
Canon	rA7						019B			
Canton	fI6									103
Captain Kid	sD6					057B	050*			
Cardiphonia	fI7									138
Carlisle	rD6	fuge			090B					
Carmarthen	fI6							316		
Carter	rD6								052B	

tune name	mode	fuge		RPS	KYH	MOH	SNH	SDH	SLH	NHC
Castle Street	fI6			068T						
Cause of Christ, The	fI5							325		
Celebration	dI7									118
Charlestown	fI7						023B	052B		
Charlton	fI7							407		
Cheerful	rA7						091			
Cheshunt	fI7					189				
Child of Grace, The	rD6							077T		
Chimes	fL6									072B
China (1)	fL6				020T	032B	276B	037T		039T
China (2)	fI7					S012T				
Choral Song	fI7									027B
Chorus to China	fI7					S012B				
Christian Contemplation	dI6									048
Christian Prospect	fI7						323			
Christian Soldier (1)	fI7						045	057		112*
Christian Soldier (2)	fI6						095			
Christian Soldier (3)	rD6									120T
Christian Song	sd7			058		124	129	240		185
Christian Warfare, The	dM6						037	179		
Christian, The	fI5						026	109*		
Christian's Comfort, The	fI6								081	
Christian's Conflicts, The	fI7						131			
Christian's Delight	sd7							429		
Christian's Farewell, The	fI5						334			057*
Christian's Hope, The	fI6						074	134		
Christian's Nightly Song, The	rA7							416		
Christmas	fI7									A069
Christmas Anthem	fI6							225		
Christmas Hymn	fI6			079B						
Church Triumphant	dI7							091		
Church's Desolation, The	dM5							089		
Clamanda	rA7							042	168	
Claremont	sd7					155	183B	245		211
Clifford	fI7					S008				
Clinton	fI7	fuge								066
Coldwater	sd7								051	
Collins	fI5							330		
Columbia	rA7					122				
Columbiana	fI5							331T		
Columbus	rA5						055	067	109	

tune name	mode	fuge		RPS	KYH	MOH	SNH	SDH	SLH	NHC
Come and Taste with Me	fL6						105			
Come, Tell me of your Ship	fI6								203	
Come, Ye Disconsolate (1)	fI7						294			
Come, Ye Disconsolate (2)	dI7						331T			029B
Communion (1)	fI7			103B						
Communion (2)	rD6								061B	
Complainer	fL6						018	141		
Complaint	rA7	fuge			073					
Concert	sd7			113T						
Concord (1)	fI7				032B			313		
Concord (2)	fI6						321			046
Concord (3)	dI7							111		
Condescension	dM6					044T	312T			
Confidence (1)	fI6						033			
Confidence (2)	fI7							270	041	
Confidence (3)	sd7									A087
Conquering Soldier	rD6					036B				
Consolation (1)	rA7			020T	020B	025B	017B	050T		A021
Consolation (2)	rA7			105T			058*	206*		
Content	rA7	fuge		069T						
Contented Soldier	fI5						314			
Converse	fI6					150				
Conversion	fI7	fuge						297		
Converted Thief, The	dM6						009	044		
Converting Grace	dI7							392		
Convoy	dI7									029T
Cookham	fI6						008B	081B		
Corinth	fI6							032T	120T	
Coronation	fI6						299	063		117
Cowper	rD6	fuge		129				168		
Cranbrook	fI7	fuge				S002				
Creation (1)	fI7	fuge			084				239	157
Creation (2)	dI7					S014				
Creation (3)	dI7							115		
Cross of Christ	sd7						035T	123B		
Cross, The	fI6								018B	
Crucifixion	fI7						025T			A073
Crumbly	fI7								139	
Cuba (1)	fL6							401		
Cuba (2)	fI7									156
Cumberland	rA7									A125

tune name	mode	fuge		RPS	KYH	MOH	SNH	SDH	SLH	NHC
Cusseta	dM5							073T		
Dalston	fI7					052T				
Danvers	fI7									023T
Dartmouth	fI7							169		
David's Lamentation	sD6			115	128	162	213	239	237	A162
David's Victory	fI7									A096
Davis	fI6			081T		035	015			
Davisson's Retirement	sD5									A074
Dawning Light	dI7			028T						
Day of Judgment	fI5						084B			
Day of Worship	fI5							267		
Dayspring	fI7						315			
Deep Spring (A)	fL6								249	
Deep Spring (B)	fI5									093
Defence	rD6					072T				
Delaware	fI7									092
Delight (1)	rA7	fuge			053	085	167	216	180	
Delight (2)	sd7						102			
Denmark	fI7				107	159				
Dependence	rA7			078B						
Derrett	sm6								108	
Derrick	fI7						199	035*		
Desire for Piety	fI5							076B	196	
Detroit	rA6						040T	039T	175T	A022
Devizes	fI7					S006B				094
Devotion	fI5					034T	013B	048T		
Disciple	dI7						123			
Dismission (1)	rD6			047T						
Dismission (2)	rA5					145				
Distress	rA5						022B	050B		
Dominion	fI7	fuge			090T					
Done with the World	fI5							088T	079T	
Dove of Peace (1)	fI6						089T			
Dove of Peace (2)	fL6								071	
Dover (A)	fI7				079					
Dover (B)	fI7					099				
Doxology	fL6			131B						
Drummond	fI6						196			
Drunkard's Burial, The	fL6								154	
Duane Street	dI7							164		

tune name	mode	fuge		RPS	KYH	MOH	SNH	SDH	SLH	NHC
Dublin	rD6				015B	027T	013T	046T		129T
Dudley	fI6						250			
Duke Street	fI7						291T	264T		023B
Dull Care	dI6							098		
Dumas	fI5							426T		
Dundee	fI7									053B
Dunlap's Creek	fL6						276T		238	
Dying Boy, The	fL6							398B		
Dying Californian, The	fL6							410		
Dying Christian, The	fI6							123T		
Eagle Grove	fI5								227	
Easter	fI7			121B						
Easter Anthem	fI6				101	163	189	235	229	195
Ebenezer	dI7									033T
Ecstasy	rA5							106	112	
Eden of Love	rD7						309			
Edgefield	sd7							082B		
Edom	fI7						177	200		146
Egypt (1)	rA7			023B						
Egypt (2)	fI7									150
Eltham	fI7						307			
Elysian	fI7						100	139		
Elysium	fI7					050B				
Emanuel	fI6							286T		
Emerald Gates	dI7									A058
Endless Distress	fI5							372		
Enfield	fI7				030T	042T		184		
Erie	fI6									105
Erin	dI6									026
Essay	fI7						255	157		
Eternal Day	rD6	fuge						383		
Eternal Home	sd7								113	
Eton	fI7						181B			
Eusebia	dI7									164B
Evening Shade	rA7	fuge				056T	046	209	169	A052
Exchange	fI7									137
Exhilaration	fL6						054	170	085	
Exhortation (1A)	sD6	fuge		055	082			272		155
Exhortation (1B)	sD6	fuge				108				
Exhortation (2)	fI7	fuge		090T				171	088	

tune name	mode	fuge		RPS	KYH	MOH	SNH	SDH	SLH	NHC
Exit	rA7	fuge						181		
Expression	rA7							125	215	
Exultation	rA6						088	132		A082
Fairfield	sD6					043B	048B	029T	054T	A020
Fairton	sd7			042T						
Faithful Soldier	dI6						122			
Fall of Babylon	fI7			044						
Fame of Jesus	fI6							402		
Family Bible (2)	rA7							165	058	
Family Bible, The (1)	fI5						020			
Family Circle	fI7							333		
Farewell (1)	sd7						081			
Farewell (2)	fI6									032
Farewell Anthem	sd7	fuge		084	122		214	260		219
Farewell to All	rD6							398T		
Father Land	dI6								142	
Few Days	fI7								209	
Fidelia	sd7			056						
Fiducia	rD6			020B	031T	043T	092T			
Fight On	rD6							385T		
Flanders	fI7				033B					
Florence	fI5							121	077	
Florida	rD6	fuge			045T	073	120	203	178	A062
Floyd	dI6							381		
Forster	rA7			040		126				
Fort Valley	fI5							301		
Fount of Glory	fI5						325	081T*		
Fountain	fI7									064B
France	fI7									148
French Broad	rD6						265			
Friendship (1)	fI7			102T						
Friendship (2)	fI7			120						
Friendship (3)	sd7				067	090				
Friendship (4)	rA7				083	106				
Frozen Heart	fL6							093		
Fulfilment	rA7							102		
Funeral Anthem	rA7				129	174	187		251	
Funeral Thought (1)	sD6				024B	064B				
Funeral Thought (2)	fL6						257	158		102

tune name	**mode**	**fuge**		**RPS**	**KYH**	**MOH**	**SNH**	**SDH**	**SLH**	**NHC**
Gallilee	fI7			111T						
Ganges	fL6			098T		058				
Garden	sD6	fuge			045B					
Garden Hymn	fI5						090			
Georgia	rA7			030B	014B	028B	072T	054T		
German Hymn	dI7			114B		061B*				
Glasgow	fL6			042B	035B	047B	295			
Glorious News	fL6								018T	
Go On	fI5								020T	
Golden Hill	fI5					042B				081B
Golden Streets	fL6							425		
Good Old Way, The	fI5						156	213		
Good Physician, The	rA5						049			
Good-By	dI7								253	
Goodly Land, The	fI7							176		
Gospel Tidings	fI6						273			
Gospel Trump	fI7			037						
Gospel Trumpet (1)	fI7			027T			271T			
Gospel Trumpet (2)	fI7	fuge						099		
Grafton	fI7	fuge			068	095				
Grantville	rA7	fuge						423		
Gratitude	fI7					S015				
Gray Ridge	fI7									078
Great Day, The	sD6							386		
Greenfield	sd7	fuge			041T	078	121			
Greenfields	fI6					052B	071*	127*	030*	016
Greenland	fI7						332			085
Greensborough	fI5							289		
Greenville	fI6					S020T	259*	145B*		
Greenwich	rA7	fuge			051			183	173	
Grieved Soul, The	fI6							422B		
Griffin	fI6							323T		
Haddam	fI7									096T
Hail Columbia	fI7					141	141			
Hail Ye Sons	rD6								100	
Hallelujah (1)	fI7			112B		072B				
Hallelujah (2)	dM6						107	146	207	
Hallelujah (3)	fI5						139			
Hallelujah Third	fI6								035	
Hamburg	fI6									111

tune name	mode	fuge		RPS	KYH	MOH	SNH	SDH	SLH	NHC
Hamilton (1)	fI7			032T						
Hamilton (2)	fI6							034T		
Hanover	rA7						004B	046B		
Happiness (1)	sD6			098B						
Happiness (2)	fI5						040B			
Happy Children	dM5								033B	
Happy Home	fI6							377T		
Happy Land (A)	fL6						089B			
Happy Land (B)	fI5							354	079B	
Happy Sailor, The	fI6							388		
Harmony (1)	fI7			030T						
Harmony (2)	fI7	fuge						172	128	
Harpeth	sd7					121				
Harris	fI7							083B		
Hartford	sd7					132				
Hartwell	fI5								193	
Harvest Field, The	fI7								134	
Harwell	fI6						192			108B
Hasten, Sinner, to be Wise	fI6									140
Hatfield	sd7							327		
Heaven Born Soldiers	sd7								184	
Heavenly Armour	dM5						093	129		056T
Heavenly Canaan	fI7								132	
Heavenly Dove (1)	fI6	fuge						371		
Heavenly Dove (2)	fI5								023B	
Heavenly King	dM5								020B	
Heavenly March, The	fL6						253			
Heavenly Meeting	rD6								060	
Heavenly Port, The	fI6							378T		
Heavenly Spark	rA7					072M				
Heavenly Union	fI5			121T						
Heavenly Vision	dI7	fuge			104	185	206	250		
Hebbord	rA5								052T	
Hebrew Children	lA6						266	078		
Hebron	fI7						288T	264B	208B	020B
Help me to Sing	rA5							376		
Henry	fI7									052B
Heritage	fI7									097B
Hermit	sd7			119		127				
Hermon	fI7	fuge							070	
Hick's Farewell	rA5						019T			

tune name	mode	fuge		RPS	KYH	MOH	SNH	SDH	SLH	NHC
Hiding Place	sD6				022T	029B				
Highbridge	sD6					148T				
Hightower	fI7									087T
Hill of Zion, The	dI6							380T		
Hingham	sD6							396T		
Hinsdale	fI7	fuge		090B						
Holiness	fI6							076T		
Hollis	rD6			126T						
Holston	fL6									033B
Holy Army	fI6									119
Holy City	rA6							101B		
Holy Manna	fI5						103	059	191	107
Holy War	fI5								130	
Home	dI7									054
Home in Heaven, A (A)	dI7							411	068	
Home in Heaven, A (B)	fI7									087B
Home, Sweet Home	fI7									055
Hope (1)	fI7						272			
Hope (2)	fL6							427T		
Hopewell (1)	fI7						326			
Hopewell (2)	rA6									037
Horsley	fI7					S010T				
Hosanna	fI7							178		
Humble Penitent	fI7						172			
Hundred and Forty-Eighth	fI7			070						
Huntington	fI7	fuge			050	082	169	193	038B	175
Hymn	fI6						160			
Hymn for New Year	fI7					S018B				
Hymn to the Trinity	fI7					051T				
I am Passing Away	fI6							395B		
I have my Trials	fI7									A064
I Want to Go	rA7								050	
I'm Going Home	fI5							282	214	
I'm on my Journey Home	sD6							393B		
Ianthe	fI6									128T
Idumea	rA5				025B	038B	031T	047B	055B	044
Imandra	rD6					146	134			
Imandra New	fI6						034B	054B		
Immensity (1)	rA7	fuge			088B					
Immensity (2)	fI6						319			

tune name	mode	fuge		RPS	KYH	MOH	SNH	SDH	SLH	NHC
Importunity	fI7									060
In that Morning	rA5						194			
Indian Convert	fL6						133	064*		
Indian Philosopher	fL6									A080
Indian Song	fI6							329		
Indian's Farewell	rD6						025B			134
Indian's Petition, The	fI6						269			
Inquirer, The	sm6							074T	157	
Intercession	fI7						324B			
Interrogation (1)	rD7			076T						
Interrogation (2)	fI6						249			
Invitation (1)	fI7	fuge		096	096	111				178B
Invitation (2)	fI6						002			
Invitation (3)	rD6							041		
Invitation New	fL6						303			
Invocation (1)	fI6						072B	131B		
Invocation (2)	sm6						193B			
Ionia	fI7						165T			
Iowa	fI7									178T
Isle of White	sD6			025B						
Isles of the South	fI7						086			
Islington	fI7			130B						
Jalinda	fI6									A127
Jefferson	sD6					055T	042	148	057	
Jerusalem (1)	fI7				078	102				
Jerusalem (2)	sD6	fuge					011	053	056	
Jesus Rose	fI7							384		
Jesus Wept	fI5							382B		
John Adkin's Farewell	fI6								200	
Jolly Soldier	dM6								194	
Jordan	fI7					077				
Jordan's Shore	sd7						318	117		177
Joy to the World	fI7						281B			
Joyful	fI7							166		141
Joyful Sound	dI7	fuge			039T					
Jubilee	fI6						118	144	032	
Judgement (1)	rA7				024T					
Judgment (2)	fI5						047			
Judgment Anthem	sd7			060	110	166				

tune name	mode	fuge		RPS	KYH	MOH	SNH	SDH	SLH	NHC
Kambia	dD7						154T			
Kay	rA5								061T	
Kedron	rA7			043T	014T		003B	048B	175B	045
King of Peace	sD6						006B	074B	059	
Kingston	sd7					063B				
Kingwood (1)	fI6			092B						
Kingwood (2)	fL6						098	066	043	083
Knaresborough	fI7					S009				
Knoxville	sm6						140			
Laban	fI7									080T
Lamberton	sd7	fuge			038B					
Lamentation	rA7			083						
Lancaster	fI7									091
Land of Pleasure	fI6						063			
Land of Rest	fI5							285B		
Landaff	sd7			071						
Lanesboro'	fI7									058T
Leander	sd7					129	128	071		061
Lebanon	sd7				030B					
Lebanon, New	fI7							266B		
Legacy	fL6					148B	073			
Lena	sd7						149	210		A168
Lenox	fL6	fuge			009B	023B	077	040		042
Leperous Jew, The	rA7					060T				
Let us Go	fI6							343		
Liberty	fI7	fuge		059	095	066T	068	137	074	098
Liberty Hall	rD6				018B	032T				
Lindan	fL6						168B			
Lisbon (1)	fI6						154B			
Lisbon (2)	rA5								182	
Lischer	fI6									132
Litchfield	fI7				023T					
Little Children	dI6							086		
Little Marlborough	sD6				019T			303		
Liverpool	fL6						001	037B	076T	113B
Living Lamb	dI7							309		
Livonia	rA7				087	105				
London New	fI7					071B				

tune name	mode	fuge		RPS	KYH	MOH	SNH	SDH	SLH	NHC
Lone Pilgrim, The (A)	fL6						256			
Lone Pilgrim, The (B)	fL6							341	163	
Lone Pilgrim (C)	fL6									049
Lonesome Dove, The	fI5								097	
Long Sought Home	fL6						302			
Long Time Ago	fI7						313B			
Lonsdale	fI7	fuge		116						
Look Out	fL6							090	025	
Lorinda	fI7									075B
Lost City, The	fI7							320		
Louisiana	dM5						062	207		
Love the Lord	rD6							375		
Loved Ones, The	fI7							413		
Lovely Story, The	fI6							104		
Lover's Lamentation, The (A)	rA7				133					
Lover's Lamentation (B)	rA7					153				
Loving Jesus	dI7							361		
Loving-Kindness (1)	sD6							275T		
Loving-Kindness (2)	fI7									028T
Lucas	fI7									126
Luther	fI7						159T			
Luton	fI7					S011				
Madison	sd7	fuge		051						
Majesty	fI7				065	093				
Mandaville	fI6	fuge							019	
Mansfield	fI7					068B				
Many Wants, The	sD6							119		
Marcellas, The	fI6							405		
Marcus Hook	fI7	fuge		089						
Marietta	sd7									090B
Marion (1)	rA5								228	
Marion (2)	dI7									164T
Marlow	fI7									059T
Marshfield	dI7								049	
Marston	fI6									131T
Martial Trumpet, The	fI5						061			
Martin	fI5								029	
Martyn	fI6									120B
Mary Blain	fI6								031	
Maryland	sd7	fuge			037T					

tune name	mode	fuge		RPS	KYH	MOH	SNH	SDH	SLH	NHC
Marysville	sD6						006T	160B		
Masonic Ode, A	fl7					136		228	222	
Maxwell	rD6								062	
Maysville	fl7									028B
Mear	fl6				018T	024T	024B	049B	129	014
Mecklinburgh	rA7					151				
Meditation (1)	rA7				093T	109				
Meditation (2)	rA5						004T			
Meditation (3)	fl7							340		
Meditation (4)	fl6									139
Melancholy Day	rD6	fuge						419		
Melody	dM6							286B		
Memphis	sD6								107	
Mendon (1)	sd7			106T		140				
Mendon (2)	dl7									021B
Mercy's Free	fl5						304	337	133	
Merdin	fl6									162
Merton	fl7			026T						
Messiah (1)	rA7			109T						
Messiah (2)	rA6						097	131T		A072
Mexico	rA7									147
Middle Paxton	fL6			057T						
Middlebrook	fl7									A036
Middlebury	dl7						017T	068B	038T	
Middleton	fl5									069B
Middletown (A)	fl7				057					173
Middletown (B)	fl7					088				
Midnight Cry, The	dM5						032	114B	027B	084
Migdol	fL6									034B
Miles' Lane	fl6			093B		067T*				116
Milford	fl6	fuge			061					152
Milinda	sd7				028T	040T*				
Milledgeville	rD6						300T	027*		
Millennium	fl6						075	130		
Millville	fl7			039B						
Mindora	fl7								197	
Minister's Farewell	fL6						014	069	124	
Minstrel	fl7									166
Mission	fl5						096	204		
Missionary (1)	fl7			050						
Missionary (2)	fl7					S029				

tune name	mode	fuge		RPS	KYH	MOH	SNH	SDH	SLH	NHC
Missionary Chant	fL6									022T
Missionary Farewell	fL6						328			
Missionary Hymn	fI7						111	133		088
Missionary Song	fI7						197			
Missionary's Adieu	fL6						290B			
Mississippi	sd7						148			
Monroe	rD6							370		
Montague	sd7					081				
Montgomery	fI7	fuge			042	080	170	189		158
Morality	dI7			103T		054	044	136		089
Morgan	fI7	fuge						304		
Morning	rA7	fuge						163		
Morning Meditation	sd7							318		
Morning Star (1)	sd7						115			
Morning Star (2)	fI7								138	
Morning Trumpet, The	rD6						195	085	111	099
Morning Worship	fI5						285B			
Mortality	rA7	fuge			070B	133				
Mosley	sd7								103	
Mouldering Vine, The	sd7						087			
Mount Calvary	sd7				138	114				
Mount Hope	fI7			046						
Mount Olivet	dI7	fuge								051
Mount-Pleasant (1)	dI7			024B						
Mount Pleasant (2)	fI7	fuge				199		218		206*
Mount Vernon (1)	rA7	fuge						110	172	
Mount Vernon (2)	lP6									104T
Mount Zion (1)	fI7	fuge		022	054*	086*	175	220		
Mount Zion (2)	fI6							088B		
Mountain	rA7			082						
Mountville	dI7							084		
Murillo's Lesson	fI7							358	090	
Musgrove	fI5								087	
Mutual Love	fI5						053T			
My Mother's Bible	fL6									072T
Naomi	lP6									063T
Narrow Space	fI6							328		
Narrow Way, The	fI5						289			
Nashville (1)	fI7						271B			041B
Native Country	fI7									031

tune name	mode	fuge		RPS	KYH	MOH	SNH	SDH	SLH	NHC
Nativity	fI7			031T						
Navigation	fI5								165	
Nebraska	fI7								213	
Never Part (1)	dI7							294		
Never Part Again	fI7						198		094*	074
New Britain	fI5						008T	045T	190B	
New Canaan	fI6			101M						
New Durham	sD6				046T	075				A059
New Farewell	fI7								067	
New Fiftieth	fI7					115				
New Gabriel	fI7					S005				
New Harmony	fI5							406		
New Haven	fI6						159B			125B
New Hosanna	fI7							412		
New Hundred	sD6					025T		393T		
New Indian Song	fI7								045	
New Jersey	sd7				027T					
New Jerusalem (1)	fI7	fuge			062			299		
New Jerusalem (2)	rD6						125			
New Jordan	rA7	fuge						302		
New Lebanon	fI7	fuge						202		
New Monmouth	sD6			104T	037B	050T				
New Orleans	rD6				016T	028T	076			
New Prospect	fI5							390		
New Salem	fI7					065T				A034
New Topia	rA7				089	074	163	215	179	163
New Year	fI5						333B			067B
New York Anthem	fI7					195				
New-Market	sd7									A063
Newberry	fI5								131	
Newburgh	fI7				086	107*	296	182		
Newbury	sd7				031B					
Newcourt	fI7					S016				
Newman	fI5							368B		
Newmark	fI6			077B						
Newport (1)	sd7				047	083				
Newport (2)	fI7					143				
Newport (3)	fI7									017
Newry	dM5							396B		
Night Watchman	fI7							108		
Ninety-Fifth	fI6	fuge		021B	046B	048B	027B	036B	024T	035

tune name	mode	fuge		RPS	KYH	MOH	SNH	SDH	SLH	NHC
Ninety-Third (A)	fL6			024T	019B	031B	007T*	031T*	187*	
Ninety-Third (B)	fL6									025
North Port	sD6							324		
North Salem	rA7	fuge								110
Northfield	fI7	fuge		092T		064T	283	155		115
Norwich (1)	sd7	fuge			069					
Norwich (2)	fI7	fuge						362		
O Come, Come Away	fI7						144	334*		
O Praise God in His Holiness	fI7									216
O Praise the Lord in that Blest Place	fI7	fuge				S021				
O Save	rA5								099	
Oak Bowery	fI6							094		
Ocean	fI7	fuge			052	084	180	222	091	159
Ode of Life's Journey	fI7							227		
Ode on Science	fI7				136	138	210	242		208
Oh, Sing with Me!	fL6							374		
Oh! Turn, Sinner	rA7						263			
Old German	sd7			047B						
Old Hundred (A)	fI7				016B	024B	022T	049T	017	A011
Old Hundred (B)	fI7									011
Old Ship of Zion, The	fI5							079		
Old Troy	fI7								075	
Old-Fashioned Bible, The	fL6							342		
Oliphant	fI7									145
Olive Shade	sD6						330T			
Olney (1)	fI7					033B	064	135	127	
Olney (2)	fI7									149
Omega	fI7	fuge		131T						
Ono	dI7									062B
Orford	fI7									022B
Ornan	dI7									182
Ortonville	fI6						010B	283B	190T	128B
Our Journey Home	fI5						327			
Over Jordan	dM7								164	
Overton (1)	fI7					S004				
Overton (2)	fI7									106
Oxford	fI7	fuge						306		
Pacolet	fI7						106B			
Palms of Victory	rA7								053	

tune name	mode	fuge		RPS	KYH	MOH	SNH	SDH	SLH	NHC
Paradise (1)	fI7					117				
Paradise (2)	dI7							075		
Paradise (3)	fI6							403		
Paradise (4)	dM6									068T
Paradise Plains	rD6							380B		
Pardoning Grace	sd7			093T						
Pardoning Love	fI6						268			
Paris	fI6					063T		055T		
Participation	fI6			125	032T*		285T*	073B*		
Parting Friends (1)	rA5						035B			
Parting Friends (2)	lP7							308		
Parting Friends (3)	fL6							377B		
Parting Friends (4)	rA6								101	
Parting Hand	fI5						113	062	122	095
Pastoral	fI7			110						
Pastoral Elegy	rA7					123	147			
Pearl, The	fI7									136
Penitent's Prayer, The	fI6						290T			
Pennick	fI6							387		
Pennsylvania	sd7	fuge			076	100				
Permanence	fL6								022	
Perseverance	fI7			104M						
Persia	fI6									A076
Peru	fI7									133B
Peterborough	dI6						183T	032B		062T*
Petersburg	fI7							174		
Phoebus	sd7			036				173		
Piety	fI7							284B		
Pilgrim	rA6					147	150	201	117	
Pilgrim's Farewell	fI7			041			158	185		
Pilgrim's Lot, The	fI7						138	156		A104
Pilgrim's Song, The	fL6						106T			
Pisgah	fL6					059	080	058	205	
Pity Me	fI6								189	
Plainfield	dI7			128						
Pleasant Grove	rA7							107		
Pleasant Hill	fI5						066	205	162	043
Pleasant Ohio	rA7							321		
Plenary	fI5						262	162	123	
Pleyel's Hymn (B)	dI7							317T		
Pleyel's Hymn Second	dI6					076		143	093	151

tune name	mode	fuge		RPS	KYH	MOH	SNH	SDH	SLH	NHC
Plymouth-Dock	fI7			029T						
Poland (1)	rA7				033T					
Poland (2)	fI7					S027				
Portugal	fI7					061T	287	060		100
Portuguese Hymn	fI7					120	136	223	040	
Power	sd7			100M						
Precious Bible	fI6						311T			
Primrose Hill	fI6							043	121	
Prodigal Son (1)	sd7				130	181				
Prodigal Son, The (2)	dI7							113		
Promise (A)	fI6								073	
Promise, The (B)	fI6								136	
Promised Day	fI5							409		
Promised Land, The	sD6						051	128	114	047
Prospect	fI5						092B	030B		015
Prospect of Heaven	fI5						024T			
Prosperity	fI5							359		
Protection (1)	fI7	fuge						187		
Providence	fI5			112				298		
Psalm Forty-Sixth	fI7					118				
Quercy	fL7					070B				
Rainbow	fI7	fuge			039B					
Rapture (1)	fI7					S018T				
Rapture (2)	fL6						333T			123
Raymond	fI6	fuge							083	
Red Sea Anthem, The	fI7							350		
Redeeming Grace	fI5			079T			056			
Redeeming Love (1)	fI7			127						
Redeeming Love (2)	fI5									A053
Redemption (1)	fI6					149				
Redemption (2)	fI7						108			
Redemption (3)	sD6							105T		
Redemption Anthem	fI7			048	125					
Rees	fL6							418		
Reflection (1)	dM6					044B				013
Reflection (2)	rA7							394		
Religion is a Fortune	fI6							319	042	
Religion is Sweet	fI5							420		
Remember Me (1)	dI7						324T			
Remember Me (2)	fI7							368T		

tune name	**mode**	**fuge**		**RPS**	**KYH**	**MOH**	**SNH**	**SDH**	**SLH**	**NHC**
Repentance	sd7	fuge			044		161	214	116	
Repenting Sinners	fl5								033T	
Repose (A)	sm6					152				
Repose (B)	sd7						151			
Resignation	fl5						038	124*		
Restoration (1)	fl7			104B						
Restoration (2)	rA5						005B			
Restoration (3)	fL6							265T		
Return	fl7									069T
Return Again	fL6							335	148	
Reverential Anthem	fl7							234		
Rhode Island	rD6						145	070	198	
Richmond	fL6									114B
Ripley	fl7						292			
River of Jordan	fL6								021	
Rivulet, The	fl7									174
Road's-Town	sd7			045						
Rochester	fl7				010T	023T	279T	030T		
Rock of Ages	fL6						275			
Rock, The	fl7						060		233	127
Rockbridge	fl5			095T	009T	022B	288B			
Rockingham (1A)	fl7			097T		039T	300B			
Rockingham (1B)	fl6							284T		
Rockingham (2)	fL6						168T	265B*		021T
Roll Jordan	fl5								145	
Roll On	fL6							275B		
Romish Lady, The	fl5						082			
Rose of Sharon	dI7				117	175	200B	254	241	199
Rowley	fl6									144
Royal Band, The	sD6							360	186	
Royal Proclamation	fL6						146			
Russell	rA7	fuge						271	170	
Russia	sD6	fuge			064B	053T		274		
Sabbath Summons	fl7								149	
Sailor's Home, The	fL6						182			
Saint Johns (2)	sd7			100T						
Saint Michael's	fl7			095B						
Saint's Delight, The	sd7						104	154	115	
Saints Bound for Heaven, The	fL6						258	224		
Saints' Repose	fl7	fuge				112				

tune name	mode	fuge		RPS	KYH	MOH	SNH	SDH	SLH	NHC
Salem (1)	sd7					047T	053B	068T		A023
Salem (2)	fI6						012	056		
Salford	rA7			113B						
Salutation	rD6						143	153	216	A144
Salvation	rA7				015T	029T	084T			024
Samanthra	sd7						322			
Sandtown	fI5							112		
Sappho	fI7			118						
Sardinia	rA7				063	092	126	296		
Savannah	sD6				093B					
Sawyer's Exit	fL6							338		
Schenectady (A)	fI7	fuge		034	060	091		192	160	
Schenectady (B)	fI7	fuge					178			
Seaman	sd7									121
Seaman's Song	fI7			114T						
Send a Blessing	fI7							369		
Separation	rA7						030			
Separation New	fI5								023T	
Service of the Lord	fI6							080B		
Sharon (1)	dI7			018B						
Sharon (2)	fI7	fuge					124	212		153
Shawmut	lP5									080B
Shepherd	fI6						267B			
Shepherd's Star, The	fI6						310	175*		
Shepherds Rejoice	fI5							288	078	
Sherburne (1)	fI6	fuge			070T	098		186		
Sherburne (2)	fI7						280B			
Shields (1)	fI6			029B						
Shields (2)	rA7			102B						
Shiloah	fL6							426B		
Shirland	fI7					S001	286			081T
Shout for Joy	sd7								104	
Shouting Song	sd7							080T	110	
Sicilian Mariner's Hymn	fI7					056B				
Silver Spring	rA7				023B					
Silver Street (A)	fI7			126B		069T	280T			
Silver Street (B)	fI7							311		
Simon's Cross	fI6							389		
Sincerity	fI5						101			
Sing to me of Heaven	rD6							312		073T*
Singing Christian, The	dI7						264	120*		

tune name	mode	fuge		RPS	KYH	MOH	SNH	SDH	SLH	NHC
Singing School	dI7								086	
Sinner's Resolve, The	dI7							292		
Sion's Security	rA5									030
Slabtown	fI5								141	
Social Band	rD6						112			
Soft Music	fI7							323B	076B	
Soldier's Dream, The	dI7							345		
Soldier's Return, The	fI7						036			
Solemn Thought	rA5						029			
Solemnity	sD6					040B				
Solicitude (1)	rA6			109B						
Solicitude (2)	fI7					034B	069			
Solitude	sd7			076B						
Solitude in the Grove	sm6					045		138		A154
Solitude New	sd7				092	110	173B			
Solomon's Song	fI7									187
Something New	fI5						254		250	
Song of Texas, A	rD6							422T		
Sons of Sorrow	sd7							332	171	
Sophronia	rA7				036	048T				
Sounding Joy (1)	fI7	fuge		078T						
Sounding Joy (2)	fI7	fuge			038T			391		
Sounding Trumpet, The	rA7								105	
South Union	fL6							344	235	
Southwell	fI7	fuge						365		
Spaldwick	rD6	fuge		117						
Spiritual Sailor, The	rA7						041	150		
Sprague	fI7						284B			
Spring (1)	rA7					113				
Spring (2)	fI7							188		170
Spring Place	fI7									135
Springhill	fI6			094						
St. Johns (1)	dI7			033						
St. Martins	fI7				017B	031T				039B
St. Thomas	fI6				021B	033T		293		
Stafford	fI6	fuge			088T					
Stanton	fI7						274			
Star in the East (1A)	rA7						016			
Star in the East (1B)	rA6									A108
Star of Columbia	rA7						260	198	063	
Sterling	dI7			107						

tune name	mode	fuge		RPS	KYH	MOH	SNH	SDH	SLH	NHC
Stonington	fI7						279B			
Stratfield	rA7	fuge			059	094		142		
Struggle On	fL6							400		
Sublimity	dI7			101B						
Substantial Joys	dI6								028	
Sudbury	fI7									041T
Sufferings of Christ, The	fI6						085			
Suffield	rA7				022B	030T	031B	114T	185	
Summer	sd7									122
Supplication (A)	rA7				012B	026B				
Supplication (B)	rD6						005T	045B	055T	
Sutton (1)	rA7	fuge			075					113T
Sutton New	sd7				025T	038T*				
Sweet Canaan (1)	dI6							087		
Sweet Canaan (2)	fI7								140	
Sweet Communion	fI6							382T		
Sweet Gliding Kedron	fI5						200T			
Sweet Harmony	fI5						059			
Sweet Heaven	sd7						312B	278T	118B	
Sweet Home	dI7						251	161	084	
Sweet Morning	rD6							421		
Sweet Prospect	sD6						137	065	166	
Sweet Rivers	fI7						166	061	066	A041
Sweet Solitude	fI7						155	140		
Sweet Union	dI6							424		
Sylvia	rA7				094T					
Symphony	fI7				058	089		151		
Tabor	fI7									086
Talbotton	fI6							077B		
Tamworth	fI6					S020B				104B
Teasley	sD6								102	
Tedious Hours	fI6								069	
Temple	fI7									097T
Tender Care	dM6						331B			067T*
Tender Thought	sD6				017T	030B				
Tennessee	fL6						028	051		A114
Texas (1)	fL6							273		
Texas (2)	fI7									065
Thanksgiving Anthem	fI7			072						
There's Nothing True But Heaven	dI7					S035				

tune name	mode	fuge		RPS	KYH	MOH	SNH	SDH	SLH	NHC
They that Conquer	fI7									027T
This World is not my Home (1)	fI6						293B			
This World is not my Home (2)	fI7							310		
Thorny Desert	fI7						083			
Thou art Passing Away	dI7						329			125T
Tilden	fI7					116				
To the Land	dM7								034	
To-Day	fI6									133T
Tranquillity (1)	fL6				034B					
Tranquillity (2)	fI7									A126
Transport, The	fI5			106B			152			
Transporting News	sd7							348		
Traveller, The (1)	rA7						079			
Traveller, The (2)	dM5								037	
Travelling Pilgrim (A)	sm6						313T			
Travelling Pilgrim (B)	sm6							278B		
Travelling to the Grave	fI7									079
Tribulation	rD6				034T	046T	119	029B		
Trinity	fI7			130T						
Triumph	fI7			080						
True Happiness	fI5						127			
Trumble	sd7	fuge			094B			291*		
Trumpet (1)	fI7			025T						
Trumpet, The (2)	fI7						057	149	211	077
Trumpeters, The	fI7						301			
Truro	fI7					S013				
Turn, Sinner, Turn	rA7							105B		
Turtle Dove, The	dI7						043	208		
Twenty-Fifth	sD6			028B	021T					
Twenty-Fourth	fI6			020M	010B*	021*	003T*	047T*	024B*	
Twenty-Third Psalm	fL6			081B						
Union (1)	fL6				026B	037B				
Union (2)	rA7						039B			
Union (3)	rA7							116		
Union Grove	fI6							415		
Unitia	dI7			097B						
Upton	dI7						153T			036B
Urmund	fI6									172
Uxbridge	fI7						173T	266T		020T

tune name	mode	fuge		RPS	KYH	MOH	SNH	SDH	SLH	NHC
Vale of Sorrow	rA7							083T		
Valley Grove	rA5							378B		
Vanderver	fI6								201	
Vergennes	rA7			087	040					
Vermont	rA7			019		130		180		
Vernon (1)	rD6			021T		055B	034T	055B		
Vernon (2)	fL6								210	
Versailles	rD6					057T				
Victoria	fL6							290		
Victory	fI7					S006T				
Vienna	sd7			105B						
Villulia	sD5							331B		
Virginia	rA7				029B	041B		191		
Voice of Nature, The	fI7	fuge							195	
Wake Up	sd7								155	
Walpole	sD6				049					
Walsal	sD6			069B	012T					
Wanderer's Grave, The	fI6							414		
War Department	sm6						094B	160T	167	
Warren	fI6			068B						
Warrenton	fL6						094T	145T		056B
Warwick	fI7						291B			053T
Washington (1A)	rD6			108T						
Washington (1B)	rA7						067	147		
Watchman	fI7						284T	039B		129B
Watchman! Tell us of the Night	fI7									184
Watchman's Call, The	fL6						065			
Waterford	fI7			027B						
Watts	fI7									036T
Waynesville	fI5									108T
We'll Soon be There	fI5							397		
Weary Pilgrim	sD6							326		
Weary Pilgrim's Consolation, The	fL6						298			
Weary Souls, The	fI5							072T	065	
Webster	fL6						010T	031B	119	
Wedlock	fI7								188	
Weeping Mary (1)	fL6							408		
Weeping Mary (2)	rA7								098	
Weeping Peter	fI5							373		
Weeping Pilgrim	dM5							417		

tune name	mode	fuge		RPS	KYH	MOH	SNH	SDH	SLH	NHC
Weeping Saviour	rD6						007B	033T		
Welch	dI7						109			
Welcome Souls	fI7								048	
Wells	dI7				011B	022T	278T	028B		019
Welton	fL6						153B			
Wesley	sd7	fuge			071	053B	114			
Westford	fI7							280		
Westminster	dI7	fuge			081T	104				
When I am Gone	fI6						305	339		183*
When Shall We Meet Again?	fI7									168
Whitestown	sd7	fuge			048	119	135	211		180
Wilkes	rA7								183	
Will You Go?	rA7							097		
Williams	fI6							427B		
Williamstown	sD6	fuge		031B	055	087				
Willington	sd7			100B						
Willoughby	fI7						277	096*		A081*
Wilmington	fI7			052						
Wilmot	fI7						165B			096B
Winchester (1)	fI7			032B						
Winchester (2)	fI7					067B				
Windham	rA7				013B	026T	048T	038B	118T	018
Windsor	rD6			026B		066B				
Winter	fI7					051B	293T	038T		101
Woburn	rD6	fuge		057B						
Wonder, A	fL6								044	
Wondrous Love	sm6						252	159	156	143
Woodland	fI6						110			
Woodstock	fI7									058B
Woodville	rA7							336		
Worcester	fI7	fuge		091			157	195		
World Unknown	rA7	fuge						428		
Worlds Above	rA7							315		
Worship	rA7					068T				
Worthington	rA7				091	062B				
Yarmouth	fI7									154
Year of Jubilee, The	fI5							379		
York	fI6					069B				
Young Convert, The	fI5						308			
Youth will soon be Gone	fI6							404		

tune name	**mode**	**fuge**		**RPS**	**KYH**	**MOH**	**SNH**	**SDH**	**SLH**	**NHC**
Zerah	fl7									064T
Zion (1)	fl7	fuge			085					
Zion (2A)	fl7						278B			
Zion (2B)	fl7									114T
Zion's Hill	fl7				028B					
Zion's Joy	fl7							295		
Zion's Light	fL6						270			
Zion's Walls	fl5								137	

A tune is identified by its earliest name [brackets] in this study; alternate names occur in subsequent book(s).

Alternate tune names

Arlington (A) [*see* Participation]
Augusta [*see* Derrick]
Beach Spring [*see* Fount of Glory]
Bethel (2) [*see* Milledgeville]
Bridgetown [*see* Bridge Town]
Captain Kidd [*see* Captain Kid]
Carnsville [*see* Christian, The]
Consolation New [*see* Consolation (2)]
Few Happy Matches [NHC A081; *see* Willoughby]
Gravity [*see* Rockingham (2)]
Green Fields [*see* Greenfields]
Happy Matches [SDH 096; *see* Willoughby]
Humility [*see* Christian Soldier (1)]
Irwinton [*see* Resignation]
Long Ago [*see* When I Am Gone]
Lumpkin [*see* Singing Christian, The]
Marlborough [*see* Miles' Lane]
Melinda [*see* Milinda]
Mount Sion [*see* Mount Zion (1)]
Nashville (2) [*see* Indian Convert]
Never Part (2) [*see* Never Part Again]
Newburg [*see* Newburgh]
Ninety-Third Psalm [*see* Ninety-Third (A)]
O Come Away! [*see* O Come, Come Away]
Oh, Sing to me of Heaven! [*see* Sing to me of Heaven]
Peterboro' [*see* Peterborough]
Pleyel's Hymn (A) [*see* German Hymn]
Primrose [*see* Twenty-Fourth]
Protection (2) [*see* Christian's Farewell, The]
Saint's Adieu, The [*see* All is Well]
Soda [*see* Tender Care]
Star in the East (2) [*see* Shepherd's Star, The]
Sutton (2) [*see* Sutton New]
Sweet Affliction [*see* Greenville]
Trumbull [*see* Trumble]
Washington (2) [*see* Band of Love, The]
Western Mount Pleasant [*see* Mount Pleasant (2)]

A Modal Index

of Seven Shape-Note Hymnals

A key to the column headings in this *Index* is below. The theoretical background of this system of classification is explained in the *Introduction* to the present study. Only the tenor line of the fuging tunes is analyzed here, whether or not it constitutes a complete melody. Also, accidentals were not regarded in the determination of mode, except when they apply to the majority of a given note within a melody.

Key to the Modal Index

mode : The system of modal description used in this study is described in the *Introduction*

b.p. : = basically pentatonic; in this study, indicates a single occurrence of one or both semitones

low and **high** : indicates the lower and upper limits of the melody's range; the numbers used are explained in the *Range Index*

fuge : indicates that the tune is fuging, i.e. contains a contrapuntal section, often the second half, and usually of voices entering in succession

t**une name** : the earliest name used in the seven hymnals examined in this study; alternate names are listed in the *Alphabetic Index*

On the following page is a table of the *Distribution of Modes by Book*. Below is a breakdown of those data, by the three variables used to identify each mode: pentatonic ase, mode, and absence or inclusion of one or both semitones Both tables represent the entire contents of each book, including tunes contained in the other books.

sum		**RPS**	**KYH**	**MOH**	**SNH**	**SDH**	**SLH**	**NHC**
1091		149	143	215	333	418	221	259
656	**f**	83	55	113	201	234	130	175
104	**d**	11	5	11	30	47	20	32
138	**s**	27	40	41	39	52	25	22
188	**r**	28	43	50	62	83	46	27
5	**l**				1	2		3
89	**L**	6	6	11	37	40	22	19
644	**I**	88	54	111	182	228	119	180
39	**M**			4	17	19	13	11
183	**D**	37	48	52	53	73	34	29
132	**A**	18	35	37	44	57	33	17
4	**P**					1		3
131	**5**	6	2	6	52	61	46	19
378	**6**	39	42	65	131	172	87	85
582	**7**	104	99	144	150	185	88	155

Distribution of Modes by Book

Twenty-five modes can be distinguished mong the melodies contained in the seven books examined in the present study. The entire content of each book is shown, including tunes contained in the other books.

sum	mode	RPS	KYH	MOH	SNH	SDH	SLH	NHC
1091	25	149	143	215	333	418	221	259
88	fL6	6	6	10	37	40	22	19
1	fL7			1				
95	fI5	6	1	3	39	47	33	12
142	fI6	15	12	20	46	58	29	34
15	dI6			1	2	8	4	5
330	fI7	56	36	79	79	89	46	110
62	dI7	11	5	8	16	26	7	19
11	dM5				3	7	4	3
10	dM6			2	6	4	2	3
12	sm6			2	6	6	4	2
5	dM7				2	2	3	2
1	sM7							1
2	sD5					1		1
43	sD6	8	16	16	10	22	10	5
54	rD6	9	8	13	18	27	12	10
1	dD7				1			
80	sd7	19	24	23	23	23	11	13
3	rD7	1			1		1	
22	rA5		1	3	10	6	9	2
11	rA6	1		1	5	6	4	5
1	lA6				1	1		
98	rA7	17	34	33	28	44	20	10
1	lP5							1
2	lP6							2
1	lP7					1		

The *Modal Index* is on the following pages. A *Key to the Modes with their Solmizations* is below on this page. The theoretical background of this system of classification is explained in the *Introduction* to the present study Only the tenor line of fuging tunes is analyzed in this study, whether or not it constitutes a complete melody. Also, accidentals were not regarded in the determination of mode, except when they apply to the majority of a given note within a melody.

Key to the Modes with their Solmizations

fL6	hexatonic Lydian	f	s	l		d	r	m	f’
fL7	heptatonic Lydian	f	s	l	t	d	r	m	f’
fI5	pentatonic Ionian	f	s	l		d	r		f’
fI6	hexatonic Ionian	f	s	l	t♭	d	r		f’
dI6	hexatonic Ionian	d	r	m	f	s	l		d’
fI7	heptatonic Ionian	f	s	l	t♭	d	r	m	f’
dI7	heptatonic Ionian	d	r	m	f	s	l	t	d’
dM5	pentatonic Mixolydian	d	r		f	s	l		d’
dM6	hexatonic Mixolydian	d	r		f	s	l	t♭	d’
sm6	hexatonic mixolydian	s	l		d	r	m♭	f	s’
dM7	heptatonic Mixolydian	d	r	m	f	s	l	t♭	d’
sM7	heptatonic Mixolydian	s	l	t	d	r	m	f	s’
sD5	pentatonic Dorian	s	l		d	r		f	s’
sD6	hexatonic Dorian	s	l	t♭	d	r		f	s’
rD6	hexatonic Dorian	r	m	f	s	l		d	r’
dD7	heptatonic Dorian	d	r	m♭	f	s	l	t♭	d’
sd7	heptatonic dorian	s	l	t♭	d	r	m♭	f	s’
rD7	heptatonic Dorian	r	m	f	s	l	t	d	r’
rA5	pentatonic Aeolian	r		f	s	l		d	r’
rA6	hexatonic Aeolian	r		f	s	l	t♭	d	r’
lA6	hexatonic Aeolian	l		d	r	m	f	s	l’
rA7	heptatonic Aeolian	r	m	f	s	l	t♭	d	r’
lP5	pentatonic Phrygian	l		d	r		f	s	l’
lP6	hexatonic Phrygian	l		d	r	m	f	s	l’
lP7	heptatonic Phrygian	l	t	d	r	m	f	s	l’

Two modes, sm6 and sd7, are spelled in lower case (mixolydian and dorian, respecively), because in each the sixth degree (*mi* in both), although typeset as minor, tends to be sung as major.

	mode	b.p.	low	high	fuge	tune name
	fL6		6	21		Abbeville
	fL6	b.p.	5	16		Arnold
	fL6	b.p.	5	13		Bereavement
	fL6		11	23		Bermondsey
	fL6		5	16		Broomfield
	fL6		6	21		Canaan (2)
	fL6		3	15		Chimes
	fL6		3	13		China (1)
	fL6		6	21		Come and Taste with Me
	fL6	b.p.	5	21		Complainer
	fL6	b.p.	5	15		Cuba (1)
	fL6	b.p.	5	21		Deep Spring (A)
	fL6		11	22		Dove of Peace (2)
	fL6		5	13		Doxology
	fL6		5	21		Drunkard's Burial, The
	fL6		6	21		Dunlap's Creek
	fL6	b.p.	11	21		Dying Boy, The
	fL6	b.p.	5	15		Dying Californian, The
	fL6		6	21		Exhilaration
	fL6	b.p.	11	23		Frozen Heart
	fL6		11	23		Funeral Thought (2)
	fL6		11	23		Ganges
	fL6		11	21		Glasgow
	fL6		5	15		Glorious News
	fL6	b.p.	5	15		Golden Streets
	fL6		11	21		Happy Land (A)
	fL6		5	21		Heavenly March, The
	fL6		5	21		Holston
	fL6		3	13		Hope (2)
	fL6		3	15		Indian Convert
	fL6		11	23		Indian Philosopher
	fL6		6	21		Invitation New
	fL6		5	15		Kingwood (2)
	fL6		5	21		Legacy
	fL6		5	15	fuge	Lenox
	fL6	b.p.	5	16		Lindan
	fL6	b.p.	11	21		Liverpool
	fL6	b.p.	11	23		Lone Pilgrim (C)
	fL6		11	23		Lone Pilgrim, The (A)
	fL6	b.p.	11	23		Lone Pilgrim, The (B)
	fL6		5	15		Long Sought Home
	fL6		5	21		Look Out

	mode	b.p.	low	high	fuge	tune name
	fL6		7	23		Middle Paxton
	fL6		5	21		Minister's Farewell
	fL6		5	21		Minstrel
	fL6		5	13		Missionary Farewell
	fL6		5	16		Missionary Hymn
	fL6		5	15		Mississippi
	fL6		5	13		My Mother's Bible
	fL6	b.p.	5	15		Ninety-Third (A)
	fL6		5	15		Ninety-Third (B)
	fL6		11	21		Oh, Sing with Me!
	fL6		5	22		Old-Fashioned Bible, The
	fL6		11	21		Parting Friends (3)
	fL6		5	15		Permanence
	fL6		11	21		Pilgrim's Song, The
	fL6		3	16		Pisgah
	fL6	b.p.	5	15		Rapture (2)
	fL6		5	13		Rees
	fL6		11	22		Restoration (3)
	fL6		6	21		Return Again
	fL6		7	15		Richmond
	fL6		5	15		River of Jordan
	fL6		3	13		Rock of Ages
	fL6	b.p.	5	16		Rockingham (2)
	fL6		11	23		Roll On
	fL6		6	22		Royal Proclamation
	fL6		11	21		Sailor's Home, The
	fL6		5	16		Saints Bound for Heaven, The
	fL6	b.p.	5	21		Sawyer's Exit
	fL6	b.p.	11	23		Shiloah
	fL6		5	21		South Union
	fL6	b.p.	11	23		Struggle On
	fL6		11	21		Tennessee
	fL6		7	15		Texas (1)
	fL6		5	15		Tranquillity (1)
	fL6		3	13		Twenty-Third Psalm
	fL6		5	13		Union (1)
	fL6		5	13		Vernon (2)
	fL6		5	16		Victoria
	fL6	b.p.	11	21		Warrenton
	fL6		7	21		Watchman's Call, The
	fL6		11	23		Weary Pilgrim's Consolation, The
	fL6	b.p.	11	21		Webster

	mode	b.p.	low	high	fuge	tune name
	fL6		3	13		Weeping Mary (1)
	fL6		5	13		Welton
	fL6		5	16		Wonder, A
	fL6	b.p.	5	21		Zion's Light
	fL7		7	16		Quercy
	fI5		6	16		Animation (1)
	fI5		5	13		Asleep in Jesus
	fI5		3	15		Ballerma
	fI5		5	15		Bellevue (2)
	fI5		11	21		Bowers
	fI5		5	21		Burk
	fI5		11	15		Canaan's Land
	fI5		11	21		Cause of Christ, The
	fI5		5	16		Christian, The
	fI5		5	15		Christian's Farewell, The
	fI5		5	16		Collins
	fI5		3	15		Columbiana
	fI5		3	15		Contented Soldier
	fI5		11	21		Day of Judgment
	fI5		6	21		Day of Worship
	fI5		5	21		Deep Spring (B)
	fI5		3	15		Desire for Piety
	fI5		5	13		Devotion
	fI5		11	22		Done with the World
	fI5		5	21		Dumas
	fI5		5	21		Eagle Grove
	fI5		11	23		Endless Distress
	fI5		11	25		Family Bible, The (1)
	fI5		11	23		Florence
	fI5		11	21		Fort Valley
	fI5		5	16		Fount of Glory
	fI5		5	21		Garden Hymn
	fI5		5	15		Go On
	fI5		6	21		Golden Hill
	fI5		11	23		Good Old Way, The
	fI5		6	21		Greensborough
	fI5		5	16		Hallelujah (3)
	fI5		5	16		Happiness (2)
	fI5		11	21		Happy Land (B)
	fI5		3	16		Hartwell

	mode	b.p.	low	high	fuge	tune name
	fI5		5	16		Heavenly Dove (2)
	fI5		5	21		Heavenly Union
	fI5		5	15		Holy Manna
	fI5		5	16		Holy War
	fI5		11	23		I'm Going Home
	fI5		5	15		Jesus Wept
	fI5		5	21		Judgment (2)
	fI5		11	23		Land of Rest
	fI5		11	23		Lonesome Dove, The
	fI5		5	16		Martial Trumpet, The
	fI5		5	16		Martin
	fI5		5	21		Mercy's Free
	fI5		5	15		Middleton
	fI5		5	21		Missionary (1)
	fI5		5	15		Mortality
	fI5		11	23		Musgrove
	fI5		6	23		Mutual Love
	fI5		3	15		Narrow Way, The
	fI5		11	23		Navigation
	fI5		5	15		New Britain
	fI5		5	21		New Harmony
	fI5		5	21		New Prospect
	fI5		5	16		New Year
	fI5		5	21		Newberry
	fI5		11	21		Newman
	fI5		11	21		Old Ship of Zion, The
	fI5		3	15		Our Journey Home
	fI5		11	21		Parting Hand
	fI5		11	23		Pleasant Hill
	fI5		5	21		Plenary
	fI5		11	21		Promised Day
	fI5		5	16		Prospect
	fI5		5	21		Prospect of Heaven
	fI5		5	16		Prosperity
	fI5		5	16		Providence
	fI5		6	21		Redeeming Grace
	fI5		11	23		Redeeming Love (2)
	fI5		11	16		Religion is Sweet
	fI5		11	16		Repenting Sinners
	fI5		11	23		Resignation
	fI5		5	15		Rockbridge
	fI5		11	21		Roll Jordan

	mode	b.p.	low	high	fuge	tune name
	fI5		3	15		Romish Lady, The
	fI5		6	16		Sandtown
	fI5		5	16		Separation New
	fI5		11	23		Shepherds Rejoice
	fI5		5	15		Sincerity
	fI5		5	21		Slabtown
	fI5		5	15		Something New
	fI5		5	21		Sweet Gliding Kedron
	fI5		5	21		Sweet Harmony
	fI5		11	25		Transport, The
	fI5		3	15		True Happiness
	fI5		11	21		Waynesville
	fI5		11	15		We'll Soon be There
	fI5		11	23		Weary Souls, The
	fI5		3	13		Weeping Peter
	fI5		11	23		Year of Jubilee, The
	fI5		5	16		Young Convert, The
	fI5		5	21		Zion's Walls
	fI6		5	16		Aithlone
	fI6		5	15		Albion
	fI6	b.p.	5	16		Alldridge
	fI6		11	16		Amity (2)
	fI6		5	16		Amsterdam
	fI6		11	16		Arlington (B)
	fI6		5	15		Azmon
	fI6	b.p.	5	15		Bethel (1)
	fI6		11	21		Better Day
	fI6		5	21		Blooming Wilderness, The
	fI6	b.p.	5	16		Bonnie Doon
	fI6		3	15		Bower of Prayer (A)
	fI6		11	16		Bowman
	fI6		5	16		Bray
	fI6	b.p.	11	16	fuge	Bridge Town
	fI6		11	23		Buonaparte
	fI6		11	16	fuge	Canaan (1)
	fI6		11	16		Canton
	fI6		5	16		Carmarthen
	fI6		11	21		Castle Street
	fI6		5	16		Christian Soldier (2)
	fI6		11	21		Christian's Comfort, The
	fI6		5	21		Christian's Hope, The

	mode	b.p.	low	high	fuge	tune name
	fI6		5	21		Christmas Anthem
	fI6		11	16		Christmas Hymn
	fI6		5	16		Come, Tell me of your Ship
	fI6		5	16		Concord (2)
	fI6		11	23		Confidence (1)
	fI6		5	16		Converse
	fI6	b.p.	11	16		Cookham
	fI6		11	21		Corinth
	fI6		5	16		Coronation
	fI6	b.p.	11	16		Cross, The
	fI6		11	22		Davis
	fI6	b.p.	5	16		Dove of Peace (1)
	fI6		5	15		Drummond
	fI6		11	21		Dudley
	fI6	b.p.	5	21		Dying Christian, The
	fI6		11	16		Easter Anthem
	fI6		11	21		Emanuel
	fI6		5	15		Erie
	fI6		11	16		Fame of Jesus
	fI6		3	15		Farewell (2)
	fI6		11	21		Gospel Tidings
	fI6		5	16		Greenfields
	fI6		11	16		Greenville
	fI6		11	15		Grieved Soul, The
	fI6	b.p.	11	16		Griffin
	fI6		5	15		Hallelujah Third
	fI6		5	21		Hamburg
	fI6		5	15		Hamilton (2)
	fI6	b.p.	5	15		Happy Home
	fI6		5	16		Happy Sailor, The
	fI6		5	16		Harwell
	fI6		11	21		Hasten, Sinner, to be Wise
	fI6		11	15	fuge	Heavenly Dove (1)
	fI6		11	15		Heavenly Port, The
	fI6	b.p.	11	21		Holiness
	fI6		11	16		Holy Army
	fI6		3	15		Hymn
	fI6		11	21		I am Passing Away
	fI6		11	21		Ianthe
	fI6	b.p.	11	23		Imandra New
	fI6		11	21		Immensity (2)
	fI6		11	24		Indian Song

	mode	b.p.	low	high	fuge	tune name
	fI6		5	16		Indian's Petition, The
	fI6		11	16		Interrogation (2)
	fI6		5	15		Invitation (2)
	fI6		5	16		Invocation (1)
	fI6		3	16		Jalinda
	fI6		4	16		John Adkin's Farewell
	fI6		5	16		Jubilee
	fI6		11	16		Kingwood (1)
	fI6		5	16		Land of Pleasure
	fI6		5	16		Let us Go
	fI6		5	15		Lisbon (1)
	fI6		5	16		Lischer
	fI6		5	15		Lovely Story, The
	fI6		5	16	fuge	Mandaville
	fI6		11	21		Marcellas, The
	fI6	b.p.	5	15		Marston
	fI6	b.p.	11	16		Martyn
	fI6		5	15		Mary Blain
	fI6		11	16		Mear
	fI6		11	16		Meditation (4)
	fI6		11	16		Merdin
	fI6		11	25		Miles' Lane
	fI6		5	16	fuge	Milinda
	fI6		11	23		Millville
	fI6	b.p.	11	21		Mount Zion (2)
	fI6		5	21		Narrow Space
	fI6		5	14		New Canaan
	fI6		11	16		New Haven
	fI6		5	16		Newmark
	fI6		11	15	fuge	Ninety-Fifth
	fI6		5	21		Oak Bowery
	fI6	b.p.	5	15		Ortonville
	fI6		11	23		Paradise (3)
	fI6		3	16		Pardoning Love
	fI6		11	15		Paris
	fI6		11	21		Participation
	fI6		5	15		Penitent's Prayer, The
	fI6	b.p.	11	21		Pennick
	fI6		3	15		Persia
	fI6	b.p.	3	13		Pity Me
	fI6		5	16		Precious Bible
	fI6		11	21		Primrose Hill

	mode	b.p.	low	high	fuge	tune name
	fI6		11	21		Promise (A)
	fI6		11	21		Promise, The (B)
	fI6		11	22	fuge	Raymond
	fI6		3	16		Redemption (1)
	fI6	b.p.	5	16		Religion is a Fortune
	fI6		5	16		Rockingham (1B)
	fI6		11	15		Rowley
	fI6		2	13		Salem (2)
	fI6	b.p.	11	21		Service of the Lord
	fI6		5	16		Shepherd
	fI6	b.p.	3	15		Shepherd's Star, The
	fI6		11	23	fuge	Sherburne (1)
	fI6		11	15		Shields (1)
	fI6	b.p.	11	16		Simon's Cross
	fI6	b.p.	5	21		Springhill
	fI6		5	16		St. Thomas
	fI6		5	15	fuge	Stafford
	fI6		5	15		Sufferings of Christ, The
	fI6		11	16		Sweet Communion
	fI6	b.p.	11	21		Talbotton
	fI6		5	21		Tamworth
	fI6		11	21		Tedious Hours
	fI6	b.p.	5	21		This World is not my Home (1)
	fI6	b.p.	11	16		To-Day
	fI6		5	15		Twenty-Fourth
	fI6		5	21		Union Grove
	fI6		11	15		Urmund
	fI6		5	14		Vanderver
	fI6		11	16		Wanderer's Grave, The
	fI6		11	15		Warren
	fI6		5	16		When I am Gone
	fI6	b.p.	5	14		Williams
	fI6		11	16		Woodland
	fI6		11	16		York
	fI6		11	21		Youth will soon be Gone
	dI6		11	21		Aurora
	dI6		11	15		Benton
	dI6	b.p.	11	22		Christian Contemplation
	dI6		5	15		Dull Care
	dI6		11	21		Erin
	dI6	b.p.	11	22		Faithful Soldier

	mode	b.p.	low	high	fuge	tune name
	dI6		5	21		Father Land
	dI6		11	21		Floyd
	dI6		5	15		Hill of Zion, The
	dI6		11	23		Little Children
	dI6		11	15		Peterborough
	dI6		11	21		Pleyel's Hymn Second
	dI6		5	16		Substantial Joys
	dI6		11	21		Sweet Canaan (1)
	dI6		11	23		Sweet Union
	fI7		4	15		Adoration
	fI7		11	23		Africa (1)
	fI7		11	25		Africa (2)
	fI7		5	15		Albany
	fI7		5	22		Albert
	fI7		5	15		All is Well
	fI7		7	22		All Things Fair and Bright are Thine
	fI7		7	15	fuge	Amity (1)
	fI7		5	21		Animation (2)
	fI7		7	16	fuge	Anthem from Luke
	fI7		11	24		Antigua
	fI7		7	21		Antioch (1A)
	fI7		11	21		Antioch (1B)
	fI7		5	21		Anvern
	fI7		5	21		Archdale
	fI7		7	22		Ariel
	fI7		11	22		Autauga
	fI7		5	15		Ball Hill
	fI7		11	22	fuge	Ballstown
	fI7		5	21		Band of Love, The
	fI7		5	16		Baptismal Anthem
	fI7		7	15		Bath
	fI7		5	15		Bealoth
	fI7		11	25		Beggar, The
	fI7		11	21		Belleville
	fI7		11	21	fuge	Bellevue (1)
	fI7		11	21	fuge	Bethlehem
	fI7		5	15		Birth of Christ
	fI7		11	21		Blessed be the Lord Forevermore
	fI7		5	16		Boston (1)
	fI7		11	22	fuge	Boston (2)
	fI7		11	25		Bower

	mode	b.p.	low	high	fuge	tune name
	fl7		3	15		Bower of Prayer, The (B)
	fl7		3	13		Bradley (1)
	fl7		11	21		Brethren Pray
	fl7		6	14	fuge	Bridgewater
	fl7		11	21	fuge	Bristol
	fl7		5	15		Brooklyn
	fl7		5	14		Broomsgrove
	fl7		5	15		Bushville
	fl7		11	23		Cardiphonia
	fl7		11	21		Charlestown
	fl7		11	23		Charlton
	fl7		11	27		Cheshunt
	fl7		7	16		China (2)
	fl7		5	16		Choral Song
	fl7		7	15		Chorus to China
	fl7		11	21		Christian Prospect
	fl7		6	21		Christian Soldier (1)
	fl7		5	16		Christian's Conflicts, The
	fl7		5	16		Christmas
	fl7		5	16		Clifford
	fl7		5	15	fuge	Clinton
	fl7		11	23		Come, Ye Disconsolate (1)
	fl7		11	21		Communion (1)
	fl7		5	15		Concord (1)
	fl7		3	16		Confidence (2)
	fl7		5	15	fuge	Conversion
	fl7		11	23	fuge	Cranbrook
	fl7		5	16	fuge	Creation (1)
	fl7		11	22		Crucifixion
	fl7		5	21		Crumbly
	fl7		5	15		Cuba (2)
	fl7		5	15		Dalston
	fl7		11	21		Danvers
	fl7		11	22		Dartmouth
	fl7		3	15		David's Victory
	fl7		7	21		Dayspring
	fl7		5	16		Delaware
	fl7		11	25		Denmark
	fl7		11	23		Derrick
	fl7		5	16		Devizes
	fl7		11	23	fuge	Dominion

	mode	b.p.	low	high	fuge	tune name
	fl7		5	15		Dover (A)
	fl7		3	16		Dover (B)
	fl7		11	21		Duke Street
	fl7		7	21		Dundee
	fl7		3	21		Easter
	fl7		11	21		Edom
	fl7		5	15		Egypt (2)
	fl7		5	15		Eltham
	fl7		11	22		Elysian
	fl7		11	23		Elysium
	fl7		11	23		Enfield
	fl7		2	14		Essay
	fl7		5	16		Eton
	fl7		5	16		Exchange
	fl7		11	22	fuge	Exhortation (2)
	fl7		5	21		Fall of Babylon
	fl7		7	16		Family Circle
	fl7		5	15		Few Days
	fl7		11	22		Flanders
	fl7		11	22		Fountain
	fl7		11	26		France
	fl7		7	16		Friendship (1)
	fl7		11	22		Friendship (2)
	fl7		3	15		Gallilee
	fl7		11	21		Goodly Land, The
	fl7		7	23		Gospel Trump
	fl7		7	16		Gospel Trumpet (1)
	fl7		5	15	fuge	Gospel Trumpet (2)
	fl7		5	15	fuge	Grafton
	fl7		3	17		Gratitude
	fl7		3	15		Gray Ridge
	fl7		5	15		Greenland
	fl7		11	23		Haddam
	fl7		5	16		Hail Columbia
	fl7		11	21		Hallelujah (1)
	fl7		5	15		Hamilton (1)
	fl7		5	16		Harmony (1)
	fl7		5	21	fuge	Harmony (2)
	fl7		11	22		Harris
	fl7		5	21		Harvest Field, The
	fl7		5	21		Heavenly Canaan
	fl7		3	14		Hebron

	mode	b.p.	low	high	fuge	tune name
	fl7		3	14		Henry
	fl7		3	15		Heritage
	fl7		11	22	fuge	Hermon
	fl7		7	15		Hightower
	fl7		11	21	fuge	Hinsdale
	fl7		7	16		Home in Heaven, A (B)
	fl7		7	21		Home, Sweet Home
	fl7		7	21		Hope (1)
	fl7		5	16		Hopewell (1)
	fl7		11	22		Horsley
	fl7		5	21		Hosanna
	fl7		3	14		Humble Penitent
	fl7		5	21		Hundred and Forty-Eighth
	fl7		5	16	fuge	Huntington
	fl7		5	16		Hymn for New Year
	fl7		5	16		Hymn to the Trinity
	fl7		11	21		I have my Trials
	fl7		11	21		Importunity
	fl7		11	23		Intercession
	fl7		11	24	fuge	Invitation (1)
	fl7		5	14		Ionia
	fl7		7	21		Iowa
	fl7		11	23		Isles of the South
	fl7		3	14		Islington
	fl7		11	25		Jerusalem (1)
	fl7		11	23		Jesus Rose
	fl7		5	16		Jordan
	fl7		7	21		Joy to the World
	fl7		5	15		Joyful
	fl7		7	16		Knaresborough
	fl7		3	13		Laban
	fl7		5	16		Lancaster
	fl7		3	14		Lanesboro'
	fl7		11	21		Lebanon, New
	fl7		11	22	fuge	Liberty
	fl7		5	16		Litchfield
	fl7		11	21		London New
	fl7		5	14		Long Time Ago
	fl7		5	15	fuge	Lonsdale
	fl7		5	14		Lorinda
	fl7		11	25		Lost City, The
	fl7		5	15		Loved Ones, The

	mode	b.p.	low	high	fuge	tune name
	fl7		5	15		Loving-Kindness (2)
	fl7		5	15		Lucas
	fl7		11	21		Luther
	fl7		11	21		Luton
	fl7		11	21		Majesty
	fl7		3	13		Mansfield
	fl7		3	13	fuge	Marcus Hook
	fl7		7	15		Marlow
	fl7		11	26		Masonic Ode, A
	fl7		7	16		Maysville
	fl7		3	16		Meditation (3)
	fl7		2	13		Merton
	fl7		11	21		Middlebrook
	fl7		5	21		Middletown (A)
	fl7		5	21		Middletown (B)
	fl7		5	15	fuge	Migdol
	fl7		11	25	fuge	Milford
	fl7		11	23		Mindora
	fl7		3	15		Mission
	fl7		7	16		Missionary (2)
	fl7		5	16		Missionary Chant
	fl7		7	21		Missionary Song
	fl7		11	23		Missionary's Adieu
	fl7		3	15	fuge	Morality
	fl7		7	23	fuge	Morning
	fl7		5	21		Morning Trumpet, The
	fl7		5	22		Mount Olivet
	fl7		11	22	fuge	Mount Vernon (1)
	fl7		5	21		Murillo's Lesson
	fl7		11	21		Nashville (1)
	fl7		11	23		Native Country
	fl7		5	16		Nativity
	fl7		3	13		Nebraska
	fl7		5	22		Never Part Again
	fl7		11	21		New Farewell
	fl7		5	16		New Fiftieth
	fl7		3	13		New Gabriel
	fl7		3	16		New Hosanna
	fl7		5	15		New Indian Song
	fl7		11	21	fuge	New Jerusalem (1)
	fl7		11	24	fuge	New Lebanon
	fl7		11	23		New Salem

	mode	b.p.	low	high	fuge	tune name
	fl7		7	22		New York Anthem
	fl7		3	15		Newburgh
	fl7		11	17		Newcourt
	fl7		11	21		Newport (2)
	fl7		5	21		Newport (3)
	fl7		11	21		Night Watchman
	fl7		3	15	fuge	Northfield
	fl7		5	16	fuge	Norwich (2)
	fl7		2	13		O Come, Come Away
	fl7		3	22		O Praise God in His Holiness
	fl7		3	16	fuge	O Praise the Lord in that Blest Place
	fl7		11	21	fuge	Ocean
	fl7		5	21		Ode of Life's Journey
	fl7		11	24		Ode on Science
	fl7		5	15		Old Hundred (A)
	fl7		5	15		Old Hundred (B)
	fl7		11	21		Old Troy
	fl7		11	23		Oliphant
	fl7		5	21		Olney (1)
	fl7		7	21		Olney (2)
	fl7		3	15	fuge	Omega
	fl7		11	21		Orford
	fl7		11	21		Overton (1)
	fl7		7	16		Overton (2)
	fl7		5	16	fuge	Oxford
	fl7		5	16		Pacolet
	fl7		11	24		Paradise (1)
	fl7		7	23		Pastoral
	fl7		11	21		Pearl, The
	fl7		3	15		Perseverance
	fl7		6	16		Peru
	fl7		11	25		Petersburg
	fl7		3	14		Piety
	fl7		11	21		Pilgrim's Farewell
	fl7		5	21		Pilgrim's Lot, The
	fl7		11	21		Plymouth-Dock
	fl7		11	22		Poland (2)
	fl7		5	16		Portugal
	fl7		5	15		Portuguese Hymn
	fl7		11	22	fuge	Protection (1)
	fl7		7	21		Psalm Forty-Sixth
	fl7		3	14	fuge	Rainbow

	mode	b.p.	low	high	fuge	tune name
	fl7		5	16		Rapture (1)
	fl7		5	21		Red Sea Anthem, The
	fl7		3	14		Redeeming Love (1)
	fl7		5	22		Redemption (2)
	fl7		5	22		Redemption Anthem
	fl7		7	16		Remember Me (2)
	fl7		5	15		Restoration (1)
	fl7		5	16		Return
	fl7		5	16		Reverential Anthem
	fl7		11	21		Ripley
	fl7		11	23		Rivulet, The
	fl7		5	16		Rochester
	fl7		5	15		Rock, The
	fl7		5	16		Rockingham (1A)
	fl7		5	21		Sabbath Summons
	fl7		5	15		Saint Michael's
	fl7		11	23	fuge	Saints' Repose
	fl7		5	15		Sappho
	fl7		11	22	fuge	Schenectady (A)
	fl7		11	23	fuge	Schenectady (B)
	fl7		11	25		Seaman's Song
	fl7		5	16		Send a Blessing
	fl7		5	15	fuge	Sharon (2)
	fl7		5	15		Sherburne (2)
	fl7		7	16		Shirland
	fl7		11	21		Sicilian Mariner's Hymn
	fl7		3	14		Silver Street (A)
	fl7		11	23		Silver Street (B)
	fl7		7	16		Soft Music
	fl7		5	16		Soldier's Return, The
	fl7		5	15		Solicitude (2)
	fl7		11	25		Solomon's Song
	fl7		11	23	fuge	Sounding Joy (1)
	fl7		11	22	fuge	Sounding Joy (2)
	fl7		11	23	fuge	Southwell
	fl7		11	21		Sprague
	fl7		5	21		Spring (2)
	fl7		5	21		Spring Place
	fl7		5	16		St. Martins
	fl7		11	21		Stanton
	fl7		11	21		Stonington
	fl7		7	21		Sudbury

	mode	b.p.	low	high	fuge	tune name
	fl7		5	21		Sweet Canaan (2)
	fl7		11	21		Sweet Rivers
	fl7		5	21		Sweet Solitude
	fl7		11	22		Symphony
	fl7		3	15		Tabor
	fl7		7	21		Temple
	fl7		5	21		Texas (2)
	fl7		2	14		Thanksgiving Anthem
	fl7		11	23		They that Conquer
	fl7		5	15		This World is not my Home (2)
	fl7		3	16		Thorny Desert
	fl7		11	23		Tilden
	fl7		11	25		Tranquillity (2)
	fl7		5	16		Travelling to the Grave
	fl7		11	21		Trinity
	fl7		11	25		Triumph
	fl7		5	21		Trumpet (1)
	fl7		3	14		Trumpet, The (2)
	fl7		5	16		Trumpeters, The
	fl7		11	22		Truro
	fl7		7	21		Uxbridge
	fl7		11	23		Victory
	fl7		5	15	fuge	Voice of Nature, The
	fl7		11	22		Warwick
	fl7		11	22		Watchman
	fl7		11	22		Watchman! Tell us of the Night
	fl7		5	15		Waterford
	fl7		5	16		Watts
	fl7		3	16		Wedlock
	fl7		5	15		Welcome Souls
	fl7		5	16		Westford
	fl7		11	21		When Shall We Meet Again?
	fl7		5	16		Willoughby
	fl7		11	21		Wilmington
	fl7		5	14		Wilmot
	fl7		11	21		Winchester (1)
	fl7		11	24		Winchester (2)
	fl7		7	21		Winter
	fl7		7	16		Woodstock
	fl7		11	22	fuge	Worcester
	fl7		5	21		Yarmouth
	fl7		11	24		Zerah

	mode	b.p.	low	high	fuge	tune name
	fl7		11	24	fuge	Zion (1)
	fl7		7	23		Zion (2A)
	fl7		7	22		Zion (2B)
	fl7		5	21		Zion's Hill
	fl7		11	21		Zion's Joy
	dI7		11	21		Amherst
	dI7		11	21		Banquet of Mercy
	dI7		11	21		Benevento
	dI7		7	21		Bequest
	dI7		11	21		Brewer
	dI7		5	14		Cambridge
	dI7		11	21		Celebration
	dI7		7	22		Church Triumphant
	dI7		5	15		Come, Ye Disconsolate (2)
	dI7		7	15		Concord (3)
	dI7		5	15		Converting Grace
	dI7		5	16		Convoy
	dI7		5	15		Creation (2)
	dI7		11	22		Creation (3)
	dI7		3	15		Dawning Light
	dI7		7	14		Disciple
	dI7		5	15		Duane Street
	dI7		5	15		Ebenezer
	dI7		5	15		Emerald Gates
	dI7		11	22		Eusebia
	dI7		5	15		German Hymn
	dI7		5	15		Good-By
	dI7		5	21	fuge	Heavenly Vision
	dI7		11	21		Home
	dI7		7	23		Home in Heaven, A (A)
	dI7		5	15	fuge	Joyful Sound
	dI7		11	24		Living Lamb
	dI7		7	21		Loving Jesus
	dI7		7	16		Marion (2)
	dI7		7	16		Marshfield
	dI7		5	14		Mendon (2)
	dI7		5	21		Middlebury
	dI7		5	16		Morgan
	dI7		5	15		Mount-Pleasant (1)
	dI7		7	15	fuge	Mount Pleasant (2)
	dI7		5	21		Mountville

	mode	b.p.	low	high	fuge	tune name
	dI7		11	22		Never Part (1)
	dI7		5	15		Ono
	dI7		5	14		Ornan
	dI7		5	16		Paradise (2)
	dI7		11	21		Plainfield
	dI7		5	15		Pleyel's Hymn (B)
	dI7		5	15		Prodigal Son, The (2)
	dI7		7	15		Remember Me (1)
	dI7		5	16		Rose of Sharon
	dI7		11	21		Sharon (1)
	dI7		7	17		Singing Christian, The
	dI7		11	21		Singing School
	dI7		2	13		Sinner's Resolve, The
	dI7		5	21		Soldier's Dream, The
	dI7		5	16		St. Johns (1)
	dI7		11	23		Sterling
	dI7		5	16		Sublimity
	dI7		11	21		Sweet Home
	dI7		5	21		There's Nothing True But Heaven
	dI7		6	16		Thou art Passing Away
	dI7		11	25		Turtle Dove, The
	dI7		5	15		Unitia
	dI7		7	15		Upton
	dI7		5	16		Welch
	dI7		11	21		Wells
	dI7		11	21	fuge	Westminster
	dM5		11	21		Anticipation
	dM5		11	21		Church's Desolation, The
	dM5		11	21		Cusseta
	dM5		11	21		Happy Children
	dM5		11	21		Heavenly Armour
	dM5		11	21		Heavenly King
	dM5		11	21		Louisiana
	dM5		11	22		Midnight Cry, The
	dM5		11	21		Newry
	dM5		11	22		Traveller, The (2)
	dM5		11	21		Weeping Pilgrim
	dM6	b.p.	11	22		Address for All, An
	dM6	b.p.	11	21		Christian Warfare, The
	dM6		7	21		Condescension

	mode	b.p.	low	high	fuge	tune name
	dM6		6	21		Converted Thief, The
	dM6	b.p.	11	21		Hallelujah (2)
	dM6		6	22		Jolly Soldier
	dM6		7	21		Melody
	dM6	b.p.	11	22		Paradise (4)
	dM6		11	17		Reflection (1)
	dM6		11	21		Tender Care
	sm6		5	21		Babe of Bethlehem, The
	sm6		5	22		Blessed Bible, The
	sm6		11	22		Derrett
	sm6		5	21		Inquirer, The
	sm6	b.p.	7	21		Invocation (2)
	sm6	b.p.	7	22		Knoxville
	sm6		5	17		Repose (A)
	sm6		7	22		Solitude in the Grove
	sm6		5	16		Travelling Pilgrim (A)
	sm6		7	16		Travelling Pilgrim (B)
	sm6		11	21		War Department
	sm6		7	21		Wondrous Love
	dM7		11	21		Bound for Canaan
	dM7		6	14		Boylston
	dM7		6	21		Bruce's Address
	dM7		6	16		Over Jordan
	dM7		6	22		To the Land
	sM7		5	14	fuge	Arbour
	sD5		7	22		Davisson's Retirement
	sD5		7	21		Villulia
	sD6		5	15		Bunkers-Hill, An Ode
	sD6		7	13		Can I Leave You?
	sD6		5	15		Captain Kid
	sD6		7	15		David's Lamentation
	sD6		5	17	fuge	Exhortation (1A)
	sD6		5	17	fuge	Exhortation (1B)
	sD6		5	15		Fairfield
	sD6		7	15		Funeral Thought (1)
	sD6		5	15	fuge	Garden
	sD6		5	15		Great Day, The

	mode	b.p.	low	high	fuge	tune name
	sD6		5	15		Happiness (1)
	sD6		5	15		Hiding Place
	sD6		5	15		Highbridge
	sD6		7	15		Hingham
	sD6		7	21		I'm on my Journey Home
	sD6		11	17		Isle of White
	sD6		4	15		Jefferson
	sD6		5	17	fuge	Jerusalem (2)
	sD6		5	15		King of Peace
	sD6		5	15		Little Marlborough
	sD6		5	15		Loving-Kindness (1)
	sD6		4	15		Many Wants, The
	sD6		5	15		Marysville
	sD6		11	21		Memphis
	sD6		5	15		New Durham
	sD6		7	15		New Hundred
	sD6		5	15		New Monmouth
	sD6		5	15		North Port
	sD6		4	13		Olive Shade
	sD6		11	21		Promised Land, The
	sD6		5	21		Redemption (3)
	sD6	b.p.	7	23		Royal Band, The
	sD6		7	15	fuge	Russia
	sD6		5	13		Savannah
	sD6		5	15		Solemnity
	sD6	b.p.	7	21		Sweet Prospect
	sD6		11	21		Teasley
	sD6		5	17		Tender Thought
	sD6		5	17		Twenty-Fifth
	sD6		5	15		Walpole
	sD6		5	15		Walsal
	sD6		7	22		Weary Pilgrim
	sD6		7	15	fuge	Williamstown
	rD6		5	17	fuge	America
	rD6		5	15		Anthem on the Saviour
	rD6	b.p.	4	17		Athens
	rD6		11	21		Birman Hymn, The
	rD6		11	23		Blackburn
	rD6		4	15		Bleeding Saviour
	rD6		7	17		Bradley (2)
	rD6		5	15	fuge	Carlisle

	mode	b.p.	low	high	fuge	tune name
	rD6	b.p.	5	17		Carter
	rD6		4	15		Child of Grace, The
	rD6		5	17		Christian Soldier (3)
	rD6		5	15		Communion (2)
	rD6		11	22		Conquering Soldier
	rD6		7	21	fuge	Cowper
	rD6		5	14		Defence
	rD6		3	13		Dismission (1)
	rD6	b.p.	5	15		Dublin
	rD6		3	13	fuge	Eternal Day
	rD6	b.p.	5	17		Farewell to All
	rD6		4	15		Fiducia
	rD6		7	23		Fight On
	rD6		7	21	fuge	Florida
	rD6		11	22		French Broad
	rD6		11	21		Hail Ye Sons
	rD6		5	17		Heavenly Meeting
	rD6		11	23		Hollis
	rD6		5	17		Imandra
	rD6		11	23		Indian's Farewell
	rD6		7	23		Invitation (3)
	rD6		5	15		Liberty Hall
	rD6		11	21		Love the Lord
	rD6		3	15		Maxwell
	rD6		7	23	fuge	Melancholy Day
	rD6		11	21		Millennium
	rD6		7	17		Montague
	rD6		11	21		Morning Worship
	rD6		5	17		New Jerusalem (2)
	rD6	b.p.	7	22		New Orleans
	rD6		7	15		Paradise Plains
	rD6		3	15		Rhode Island
	rD6		11	23		Salutation
	rD6		5	17		Sing to me of Heaven
	rD6	b.p.	7	22		Social Band
	rD6	b.p.	7	21		Song of Texas, A
	rD6		5	15	fuge	Spaldwick
	rD6		4	15		Supplication (B)
	rD6	b.p.	11	23		Sweet Morning
	rD6		3	14		Tribulation
	rD6		11	23		Vernon (1)
	rD6	b.p.	4	13		Versailles

	mode	b.p.	low	high	fuge	tune name
	rD6		3	15		Washington (1A)
	rD6		7	21		Weeping Saviour
	rD6		7	15		Windsor
	rD6		7	15	fuge	Woburn
	dD7		4	13		Kambia
	sd7		5	21		Amanda
	sd7		7	16		Auburn
	sd7		7	16		Behold the Lamb of God
	sd7		5	16		Berne
	sd7		5	16	fuge	Calvary
	sd7		3	15		Christian Song
	sd7		7	21		Christian's Delight
	sd7		5	21		Claremont
	sd7		4	16		Coldwater
	sd7		5	21		Concert
	sd7		4	15		Confidence (3)
	sd7		5	17		Cross of Christ
	sd7		5	16		Delight (2)
	sd7		7	21		Edgefield
	sd7		5	17		Eternal Home
	sd7		5	16		Fairton
	sd7		11	22		Farewell (1)
	sd7		5	17	fuge	Farewell Anthem
	sd7		5	16		Fidelia
	sd7		7	23		Friendship (3)
	sd7		7	21	fuge	Greenfield
	sd7		5	16		Harpeth
	sd7		11	24		Hartford
	sd7		7	17		Hatfield
	sd7		7	22		Heaven Born Soldiers
	sd7		7	23		Hermit
	sd7		5	16		Jordan's Shore
	sd7		7	23		Judgment Anthem
	sd7		7	16		Kingston
	sd7		7	17	fuge	Lamberton
	sd7		5	16		Landaff
	sd7		5	15		Leander
	sd7		5	16		Lebanon
	sd7		7	21		Lena
	sd7		5	17	fuge	Madison

	mode	b.p.	low	high	fuge	tune name
	sd7		7	17		Marietta
	sd7		7	16	fuge	Maryland
	sd7		5	16		Mendon (1)
	sd7		7	23		Milledgeville
	sd7		5	23		Monroe
	sd7		11	23		Montgomery
	sd7		5	21		Morning Star (1)
	sd7		5	17		Morning Star (2)
	sd7		11	21		Mouldering Vine, The
	sd7		7	23		Mount Calvary
	sd7		5	16		Mount Hope
	sd7		5	16		New Jersey
	sd7		7	21		New-Market
	sd7		7	16		Newbury
	sd7		5	15		Newport (1)
	sd7		7	16	fuge	Norwich (1)
	sd7		5	15		Old German
	sd7		11	25		Pardoning Grace
	sd7		7	21	fuge	Pennsylvania
	sd7		11	21		Phoebus
	sd7		11	22		Power
	sd7		3	15		Prodigal Son (1)
	sd7		7	21	fuge	Repentance
	sd7		5	17		Repose (B)
	sd7		5	15		Road's-Town
	sd7		11	21		Saint Johns (2)
	sd7		7	21		Saint's Delight, The
	sd7		3	15		Salem (1)
	sd7		5	15		Samanthra
	sd7		7	17		Seaman
	sd7		11	22		Shout for Joy
	sd7		11	16		Shouting Song
	sd7		5	15		Solitude
	sd7		11	17		Solitude New
	sd7		7	22		Sons of Sorrow
	sd7		7	21		Summer
	sd7		11	21		Sutton New
	sd7		7	21		Sweet Heaven
	sd7		7	22		Transporting News
	sd7		5	16	fuge	Trumble
	sd7		11	17		Vienna
	sd7		5	21		Wake Up

	mode	b.p.	low	high	fuge	tune name
	sd7		5	17	fuge	Wesley
	sd7		11	22	fuge	Whitestown
	sd7		7	16		Willington
	rD7		11	23		Bangor
	rD7		5	21		Eden of Love
	rD7		11	23		Interrogation (1)
	rA5		5	17		Bourbon
	rA5		11	21		Burges
	rA5		11	21		Columbus
	rA5		5	17		Dismission (2)
	rA5		7	21		Distress
	rA5		7	21		Ecstasy
	rA5		7	21		Good Physician, The
	rA5		5	17		Hebbord
	rA5		5	17		Help me to Sing
	rA5		4	15		Hick's Farewell
	rA5		5	17		Idumea
	rA5		11	21		In that Morning
	rA5		5	17		Kay
	rA5		7	23		Lisbon (2)
	rA5		7	17		Marion (1)
	rA5		7	17		Meditation (2)
	rA5		7	21		O Save
	rA5		5	17		Parting Friends (1)
	rA5		5	17		Restoration (2)
	rA5		7	21		Sion's Security
	rA5		5	15		Solemn Thought
	rA5		11	21		Valley Grove
	rA6	b.p.	11	21		Antioch (2)
	rA6		7	17		Bozrah
	rA6	b.p.	7	21		Detroit
	rA6		5	17		Exultation
	rA6	b.p.	7	21		Holy City
	rA6	b.p.	11	21		Hopewell (2)
	rA6	b.p.	7	21		Messiah (2)
	rA6		7	21		Parting Friends (4)
	rA6		7	21		Pilgrim
	rA6		5	17		Solicitude (1)
	rA6	b.p.	4	15		Star in the East (1B)

	mode	b.p.	low	high	fuge	tune name
	lA6	b.p.	6	16		Hebrew Children
	rA7		11	23	fuge	Alabama
	rA7		3	15	fuge	All Saints New
	rA7		11	25		American Star, The
	rA7		5	15		Autumn
	rA7		11	17		Aylesbury
	rA7		2	13		Babel's Streams
	rA7		7	21	fuge	Babylonian Captivity
	rA7		7	24		Balloon
	rA7		11	23		Branford
	rA7		3	16		Canon
	rA7		3	15		Cheerful
	rA7		11	21		Christian's Nightly Song, The
	rA7		7	22		Clamanda
	rA7		11	26		Columbia
	rA7		11	21	fuge	Complaint
	rA7		5	16		Consolation (1)
	rA7		3	15		Consolation (2)
	rA7		5	16	fuge	Content
	rA7		11	23		Cumberland
	rA7		11	23	fuge	Delight (1)
	rA7		5	16		Dependence
	rA7		11	17		Egypt (1)
	rA7		7	21	fuge	Evening Shade
	rA7		11	23	fuge	Exit
	rA7		3	15		Expression
	rA7		5	21		Family Bible (2)
	rA7		11	23		Forster
	rA7		11	21		Friendship (4)
	rA7		7	21		Fulfilment
	rA7		11	21		Funeral Anthem
	rA7		11	23		Georgia
	rA7		11	21	fuge	Grantville
	rA7		11	22	fuge	Greenwich
	rA7		5	15		Hanover
	rA7		3	13		Heavenly Spark
	rA7		5	16		I Want to Go
	rA7		5	17	fuge	Immensity (1)
	rA7		7	21		Judgement (1)
	rA7		11	22		Kedron
	rA7		11	24		Lamentation

	mode	b.p.	low	high	fuge	tune name
	rA7		5	16		Leperous Jew, The
	rA7		11	23		Livonia
	rA7		3	21		Lover's Lamentation (B)
	rA7		7	21		Lover's Lamentation, The (A)
	rA7		5	21		Mecklinburgh
	rA7		4	16		Meditation (1)
	rA7		5	16		Messiah (1)
	rA7		11	23		Mexico
	rA7		11	21	fuge	Morning Meditation
	rA7		11	22	fuge	Mosley
	rA7		11	23	fuge	Mount Vernon (2)
	rA7		5	21		Mountain
	rA7		11	25	fuge	New Jordan
	rA7		11	23		New Topia
	rA7		11	22	fuge	North Salem
	rA7		11	23		Oh! Turn, Sinner
	rA7		5	15		Palms of Victory
	rA7		7	24		Pastoral Elegy
	rA7		5	21		Pleasant Grove
	rA7		11	23		Pleasant Ohio
	rA7		3	13		Poland (1)
	rA7		11	23		Reflection (2)
	rA7		11	21	fuge	Russell
	rA7		3	16		Salford
	rA7		7	21		Salvation
	rA7		2	13		Sardinia
	rA7		5	21		Separation
	rA7		7	21		Shields (2)
	rA7		2	13		Silver Spring
	rA7		11	21		Sophronia
	rA7		7	22		Sounding Trumpet, The
	rA7		5	16		Spiritual Sailor, The
	rA7		5	21		Spring (1)
	rA7		4	15		Star in the East (1A)
	rA7		5	21		Star of Columbia
	rA7		11	21	fuge	Stratfield
	rA7		7	22		Suffield
	rA7		4	15		Supplication (A)
	rA7		11	21	fuge	Sutton (1)
	rA7		3	17		Sylvia
	rA7		7	22		Traveller, The (1)
	rA7		11	23		Turn, Sinner, Turn

	mode	b.p.	low	high	fuge	tune name
	rA7		3	13		Union (2)
	rA7		4	16		Union (3)
	rA7		5	15		Vale of Sorrow
	rA7		7	21		Vergennes
	rA7		11	23		Vermont
	rA7		11	21		Virginia
	rA7		3	16		Washington (1B)
	rA7		11	21		Weeping Mary (2)
	rA7		11	23		Wilkes
	rA7		4	15		Will You Go?
	rA7		11	21		Windham
	rA7		3	15		Woodville
	rA7		7	21	fuge	World Unknown
	rA7		11	21		Worlds Above
	rA7		5	17		Worship
	rA7		11	23		Worthington
	lP5		6	14		Shawmut
	lP6		7	21		Mount Vernon (2)
	lP6		7	14		Naomi
	lP7		4	14		Parting Friends (2)

A Range Index

of Seven Shape-Note Hymnals

How to symbolize the upper and lower limits of each range was carefully considered. The initials of the *doremi* scale (d, r … t, octave of the tonic, D, R … T, octave below the tonic, d', r' … t'), octave above the tonic), may seem the obvious choice, but have several drawbacks: the pentatonic base is often an infra-modal characteristic, and requires prudential judgment; also, the same range can be identified by more than one set of letters, making comparison difficult. Some melodic indices use sequential numbers to represent degrees of the chromatic scale; this seems unnecessarily complicated, as fasola modality is clearly diatonic (at least in its written form; the shading of semitones and other notes aurally conditioned by the harmonic series is outside the scope of this study). A modified numeric system was finally deemed the most useful: 11-17 (octave of the tonic), 1-7 (octave below the tonic) and 21-27 (octave above the tonic). Although unfamiliar, this system has obvious advantages, as it represents the degrees of the scale, regardless of the intervals they occupy.

As this *Range Index* may be of use in selecting tunes with particular characteristics, the melodies are listed by mode within each range.

The majority of melodies in the present study occupy one of the three general ranges defined by Bronson:

authentic	(11 21)	155
plagal	(5 15)	135
mixed	(5 21)	92
	total	382 (less than a majority)

However, allowing a variance of one degree above or below the limits of these ranges shows the following:

authentic			plagal			mixed		
7	17	10	4	14	1	4	17	1
7	21	58	4	15	13	4	21	0
7	22	18	4	16	4	4	22	0
11	17	7	5	14	13	5	17	33
11	21	155	5	15	135	5	21	92
11	22	50	5	16	122	5	22	7
total		298	6	14	3	6	17	0
			6	15	0	6	21	14
			6	16	6	6	22	3
			total		297	*total*		150

Thus broadly defined, these three ranges characterize 745, over 68%, of the melodies.

No general correlation between range and mode was observed. One sub-group within the distribution of ranges, however, may be worthy of notice: fifty-one melodies have an upper limit of 17. Their distribution follows:

lower limit	*mode*	*gaps*
4 17 = 1	fI7 = 1	5 = 10
5 17 = 33	dI7 = 1	6 = 22
7 17 = 10	dM6 = 1	7 = 19
11 17 = 7	sm6 = 1	
	sD6 = 6	
	rD6 = 11	
	sd7 = 13	
	rA5 = 10	
	rA6 = 3	
	rA7 = 4	

Seven of these have the range 11 17: one is fI7, one is dM6, one is sD6, two are sd7 and two are rA7. Five are minor, on *sol* and *re.* These latter can be construed as synaphic, as they comprise conjunct fourths on pentatones (*sol-do-fa* and *re-sol-do*). The argument could be extended to the ten melodies with the range 7 17 (one on *do,* four on *sol,* and five on *re*). The remaining thirty-four (the majority), in the mixed range (4,5 17), are an anomaly.

	low	high	mode	b.p.	fuge	tune name
	2	13	fI6			Salem (2)
	2	13	fI7			Merton
	2	13	fI7			O Come, Come Away
	2	13	dI7			Sinner's Resolve, The
	2	13	rA7			Babel's Streams
	2	13	rA7			Sardinia
	2	13	rA7			Silver Spring
	2	14	fI7			Essay
	2	14	fI7			Thanksgiving Anthem
	3	13	fL6			China (1)
	3	13	fL6			Hope (2)
	3	13	fL6			Rock of Ages
	3	13	fL6			Twenty-Third Psalm
	3	13	fL6			Weeping Mary (1)
	3	13	fI5			Weeping Peter
	3	13	fI6	b.p.		Pity Me
	3	13	fI7			Bradley (1)
	3	13	fI7			Laban
	3	13	fI7			Mansfield
	3	13	fI7		fuge	Marcus Hook
	3	13	fI7			Nebraska
	3	13	fI7			New Gabriel
	3	13	rD6			Dismission (1)
	3	13	rD6		fuge	Eternal Day
	3	13	rA7			Heavenly Spark
	3	13	rA7			Poland (1)
	3	13	rA7			Union (2)
	3	14	fI7			Hebron
	3	14	fI7			Henry
	3	14	fI7			Humble Penitent
	3	14	fI7			Islington
	3	14	fI7			Lanesboro'
	3	14	fI7			Piety
	3	14	fI7		fuge	Rainbow
	3	14	fI7			Redeeming Love (1)
	3	14	fI7			Silver Street (A)
	3	14	fI7			Trumpet, The (2)
	3	14	rD6			Tribulation

	low	high	mode	b.p.	fuge	tune name
	3	15	fL6			Chimes
	3	15	fL6			Indian Convert
	3	15	fI5			Ballerma
	3	15	fI5			Columbiana
	3	15	fI5			Contented Soldier
	3	15	fI5			Desire for Piety
	3	15	fI5			Narrow Way, The
	3	15	fI5			Our Journey Home
	3	15	fI5			Romish Lady, The
	3	15	fI5			True Happiness
	3	15	fI6			Bower of Prayer (A)
	3	15	fI6			Farewell (2)
	3	15	fI6			Hymn
	3	15	fI6			Persia
	3	15	fI6	b.p.		Shepherd's Star, The
	3	15	fI7			Bower of Prayer, The (B)
	3	15	fI7			David's Victory
	3	15	fI7			Gallilee
	3	15	fI7			Gray Ridge
	3	15	fI7			Heritage
	3	15	fI7			Mission
	3	15	fI7		fuge	Morality
	3	15	fI7			Newburgh
	3	15	fI7		fuge	Northfield
	3	15	fI7		fuge	Omega
	3	15	fI7			Perseverance
	3	15	fI7			Tabor
	3	15	dI7			Dawning Light
	3	15	rD6			Maxwell
	3	15	rD6			Rhode Island
	3	15	rD6			Washington (1A)
	3	15	sd7			Christian Song
	3	15	sd7			Prodigal Son (1)
	3	15	sd7			Salem (1)
	3	15	rA7		fuge	All Saints New
	3	15	rA7			Cheerful
	3	15	rA7			Consolation (2)
	3	15	rA7			Expression
	3	15	rA7			Woodville
	3	16	fL6			Pisgah
	3	16	fI5			Hartwell

	low	high	mode	b.p.	fuge	tune name
	3	16	fI6			Jalinda
	3	16	fI6			Pardoning Love
	3	16	fI6			Redemption (1)
	3	16	fI7			Confidence (2)
	3	16	fI7			Dover (B)
	3	16	fI7			Meditation (3)
	3	16	fI7			New Hosanna
	3	16	fI7		fuge	O Praise the Lord in that Blest Place
	3	16	fI7			Thorny Desert
	3	16	fI7			Wedlock
	3	16	rA7			Canon
	3	16	rA7			Salford
	3	16	rA7			Washington (1B)
	3	17	fI7			Gratitude
	3	17	rA7			Sylvia
	3	21	fI7			Easter
	3	21	rA7			Lover's Lamentation (B)
	3	22	fI7			O Praise God in His Holiness
	4	13	sD6			Olive Shade
	4	13	rD6	b.p.		Versailles
	4	13	dD7			Kambia
	4	14	lP7			Parting Friends (2)
	4	15	fI7			Adoration
	4	15	sD6			Jefferson
	4	15	sD6			Many Wants, The
	4	15	rD6			Bleeding Saviour
	4	15	rD6			Child of Grace, The
	4	15	rD6			Fiducia
	4	15	rD6			Supplication (B)
	4	15	sd7			Confidence (3)
	4	15	rA5			Hick's Farewell
	4	15	rA6	b.p.		Star in the East (1B)
	4	15	rA7			Star in the East (1A)
	4	15	rA7			Supplication (A)
	4	15	rA7			Will You Go?

	low	high	mode	b.p.	fuge	tune name
	4	16	fI6			John Adkin's Farewell
	4	16	sd7			Coldwater
	4	16	rA7			Meditation (1)
	4	16	rA7			Union (3)
	4	17	rD6	b.p.		Athens
	5	13	fL6	b.p.		Bereavement
	5	13	fL6			Doxology
	5	13	fL6			Missionary Farewell
	5	13	fL6			My Mother's Bible
	5	13	fL6			Rees
	5	13	fL6			Union (1)
	5	13	fL6			Vernon (2)
	5	13	fL6			Welton
	5	13	fI5			Asleep in Jesus
	5	13	fI5			Devotion
	5	13	sD6			Savannah
	5	14	fI6			New Canaan
	5	14	fI6			Vanderver
	5	14	fI6	b.p.		Williams
	5	14	fI7			Broomsgrove
	5	14	fI7			Ionia
	5	14	fI7			Long Time Ago
	5	14	fI7			Lorinda
	5	14	fI7			Wilmot
	5	14	dI7			Cambridge
	5	14	dI7			Mendon (2)
	5	14	dI7			Ornan
	5	14	sM7		fuge	Arbour
	5	14	rD6			Defence
	5	15	fL6	b.p.		Cuba (1)
	5	15	fL6	b.p.		Dying Californian, The
	5	15	fL6			Glorious News
	5	15	fL6	b.p.		Golden Streets
	5	15	fL6			Kingwood (2)
	5	15	fL6		fuge	Lenox
	5	15	fL6			Long Sought Home
	5	15	fL6			Mississippi

	low	high	mode	b.p.	fuge	tune name
	5	15	fL6	b.p.		Ninety-Third (A)
	5	15	fL6			Ninety-Third (B)
	5	15	fL6			Permanence
	5	15	fL6	b.p.		Rapture (2)
	5	15	fL6			River of Jordan
	5	15	fL6			Tranquillity (1)
	5	15	fI5			Bellevue (2)
	5	15	fI5			Christian's Farewell, The
	5	15	fI5			Go On
	5	15	fI5			Holy Manna
	5	15	fI5			Jesus Wept
	5	15	fI5			Middleton
	5	15	fI5			Mortality
	5	15	fI5			New Britain
	5	15	fI5			Rockbridge
	5	15	fI5			Sincerity
	5	15	fI5			Something New
	5	15	fI6			Albion
	5	15	fI6			Azmon
	5	15	fI6	b.p.		Bethel (1)
	5	15	fI6			Drummond
	5	15	fI6			Erie
	5	15	fI6			Hallelujah Third
	5	15	fI6			Hamilton (2)
	5	15	fI6	b.p.		Happy Home
	5	15	fI6			Invitation (2)
	5	15	fI6			Lisbon (1)
	5	15	fI6			Lovely Story, The
	5	15	fI6	b.p.		Marston
	5	15	fI6			Mary Blain
	5	15	fI6	b.p.		Ortonville
	5	15	fI6			Penitent's Prayer, The
	5	15	fI6		fuge	Stafford
	5	15	fI6			Sufferings of Christ, The
	5	15	fI6			Twenty-Fourth
	5	15	dI6			Dull Care
	5	15	dI6			Hill of Zion, The
	5	15	fI7			Albany
	5	15	fI7			All is Well
	5	15	fI7			Ball Hill
	5	15	fI7			Bealoth
	5	15	fI7			Birth of Christ

	low	high	mode	b.p.	fuge	tune name
	5	15	fI7			Brooklyn
	5	15	fI7			Bushville
	5	15	fI7		fuge	Clinton
	5	15	fI7			Concord (1)
	5	15	fI7		fuge	Conversion
	5	15	fI7			Cuba (2)
	5	15	fI7			Dalston
	5	15	fI7			Dover (A)
	5	15	fI7			Egypt (2)
	5	15	fI7			Eltham
	5	15	fI7			Few Days
	5	15	fI7		fuge	Gospel Trumpet (2)
	5	15	fI7		fuge	Grafton
	5	15	fI7			Greenland
	5	15	fI7			Hamilton (1)
	5	15	fI7			Joyful
	5	15	fI7		fuge	Lonsdale
	5	15	fI7			Loved Ones, The
	5	15	fI7			Loving-Kindness (2)
	5	15	fI7			Lucas
	5	15	fI7		fuge	Migdol
	5	15	fI7			New Indian Song
	5	15	fI7			Old Hundred (A)
	5	15	fI7			Old Hundred (B)
	5	15	fI7			Portuguese Hymn
	5	15	fI7			Restoration (1)
	5	15	fI7			Rock, The
	5	15	fI7			Saint Michael's
	5	15	fI7			Sappho
	5	15	fI7		fuge	Sharon (2)
	5	15	fI7			Sherburne (2)
	5	15	fI7			Solicitude (2)
	5	15	fI7			This World is not my Home (2)
	5	15	fI7		fuge	Voice of Nature, The
	5	15	fI7			Waterford
	5	15	fI7			Welcome Souls
	5	15	dI7			Come, Ye Disconsolate (2)
	5	15	dI7			Converting Grace
	5	15	dI7			Creation (2)
	5	15	dI7			Duane Street
	5	15	dI7			Ebenezer
	5	15	dI7			Emerald Gates

	low	high	mode	b.p.	fuge	tune name
	5	15	dI7			German Hymn
	5	15	dI7			Good-By
	5	15	dI7		fuge	Joyful Sound
	5	15	dI7			Mount-Pleasant (1)
	5	15	dI7			Ono
	5	15	dI7			Pleyel's Hymn (B)
	5	15	dI7			Prodigal Son, The (2)
	5	15	dI7			Unitia
	5	15	sD6			Bunkers-Hill, An Ode
	5	15	sD6			Captain Kid
	5	15	sD6			Fairfield
	5	15	sD6		fuge	Garden
	5	15	sD6			Great Day, The
	5	15	sD6			Happiness (1)
	5	15	sD6			Hiding Place
	5	15	sD6			Highbridge
	5	15	sD6			King of Peace
	5	15	sD6			Little Marlborough
	5	15	sD6			Loving-Kindness (1)
	5	15	sD6			Marysville
	5	15	sD6			New Durham
	5	15	sD6			New Monmouth
	5	15	sD6			North Port
	5	15	sD6			Solemnity
	5	15	sD6			Walpole
	5	15	sD6			Walsal
	5	15	rD6			Anthem on the Saviour
	5	15	rD6		fuge	Carlisle
	5	15	rD6			Communion (2)
	5	15	rD6	b.p.		Dublin
	5	15	rD6			Liberty Hall
	5	15	rD6		fuge	Spaldwick
	5	15	sd7			Leander
	5	15	sd7			Newport (1)
	5	15	sd7			Old German
	5	15	sd7			Road's-Town
	5	15	sd7			Samanthra
	5	15	sd7			Solitude
	5	15	rA5			Solemn Thought
	5	15	rA7			Autumn
	5	15	rA7			Hanover
	5	15	rA7			Palms of Victory

	low	high	mode	b.p.	fuge	tune name
	5	15	rA7			Vale of Sorrow
	5	16	fL6	b.p.		Arnold
	5	16	fL6			Broomfield
	5	16	fL6	b.p.		Lindan
	5	16	fL6			Missionary Hymn
	5	16	fL6	b.p.		Rockingham (2)
	5	16	fL6			Saints Bound for Heaven, The
	5	16	fL6			Victoria
	5	16	fL6			Wonder, A
	5	16	fI5			Christian, The
	5	16	fI5			Collins
	5	16	fI5			Fount of Glory
	5	16	fI5			Hallelujah (3)
	5	16	fI5			Happiness (2)
	5	16	fI5			Heavenly Dove (2)
	5	16	fI5			Holy War
	5	16	fI5			Martial Trumpet, The
	5	16	fI5			Martin
	5	16	fI5			New Year
	5	16	fI5			Prospect
	5	16	fI5			Prosperity
	5	16	fI5			Providence
	5	16	fI5			Separation New
	5	16	fI5			Young Convert, The
	5	16	fI6			Aithlone
	5	16	fI6	b.p.		Alldridge
	5	16	fI6			Amsterdam
	5	16	fI6	b.p.		Bonnie Doon
	5	16	fI6			Bray
	5	16	fI6			Carmarthen
	5	16	fI6			Christian Soldier (2)
	5	16	fI6			Come, Tell me of your Ship
	5	16	fI6			Concord (2)
	5	16	fI6			Converse
	5	16	fI6			Coronation
	5	16	fI6	b.p.		Dove of Peace (1)
	5	16	fI6			Greenfields
	5	16	fI6			Happy Sailor, The
	5	16	fI6			Harwell
	5	16	fI6			Indian's Petition, The
	5	16	fI6			Invocation (1)

	low	high	mode	b.p.	fuge	tune name
	5	16	fI6			Jubilee
	5	16	fI6			Land of Pleasure
	5	16	fI6			Let us Go
	5	16	fI6			Lischer
	5	16	fI6		fuge	Mandaville
	5	16	fI6		fuge	Milinda
	5	16	fI6			Newmark
	5	16	fI6			Precious Bible
	5	16	fI6	b.p.		Religion is a Fortune
	5	16	fI6			Rockingham (1B)
	5	16	fI6			Shepherd
	5	16	fI6			St. Thomas
	5	16	fI6			When I am Gone
	5	16	dI6			Substantial Joys
	5	16	fI7			Baptismal Anthem
	5	16	fI7			Boston (1)
	5	16	fI7			Choral Song
	5	16	fI7			Christian's Conflicts, The
	5	16	fI7			Christmas
	5	16	fI7			Clifford
	5	16	fI7		fuge	Creation (1)
	5	16	fI7			Delaware
	5	16	fI7			Devizes
	5	16	fI7			Eton
	5	16	fI7			Exchange
	5	16	fI7			Hail Columbia
	5	16	fI7			Harmony (1)
	5	16	fI7			Hopewell (1)
	5	16	fI7		fuge	Huntington
	5	16	fI7			Hymn for New Year
	5	16	fI7			Hymn to the Trinity
	5	16	fI7			Jordan
	5	16	fI7			Lancaster
	5	16	fI7			Litchfield
	5	16	fI7			Missionary Chant
	5	16	fI7			Nativity
	5	16	fI7			New Fiftieth
	5	16	fI7		fuge	Norwich (2)
	5	16	fI7		fuge	Oxford
	5	16	fI7			Pacolet
	5	16	fI7			Portugal
	5	16	fI7			Rapture (1)

	low	high	mode	b.p.	fuge	tune name
	5	16	fI7			Return
	5	16	fI7			Reverential Anthem
	5	16	fI7			Rochester
	5	16	fI7			Rockingham (1A)
	5	16	fI7			Send a Blessing
	5	16	fI7			Soldier's Return, The
	5	16	fI7			St. Martins
	5	16	fI7			Travelling to the Grave
	5	16	fI7			Trumpeters, The
	5	16	fI7			Watts
	5	16	fI7			Westford
	5	16	fI7			Willoughby
	5	16	dI7			Convoy
	5	16	dI7			Morgan
	5	16	dI7			Paradise (2)
	5	16	dI7			Rose of Sharon
	5	16	dI7			St. Johns (1)
	5	16	dI7			Sublimity
	5	16	dI7			Welch
	5	16	sm6			Travelling Pilgrim (A)
	5	16	sd7			Berne
	5	16	sd7		fuge	Calvary
	5	16	sd7			Delight (2)
	5	16	sd7			Fairton
	5	16	sd7			Fidelia
	5	16	sd7			Harpeth
	5	16	sd7			Jordan's Shore
	5	16	sd7			Landaff
	5	16	sd7			Lebanon
	5	16	sd7			Mendon (1)
	5	16	sd7			Mount Hope
	5	16	sd7			New Jersey
	5	16	sd7		fuge	Trumble
	5	16	rA7			Consolation (1)
	5	16	rA7		fuge	Content
	5	16	rA7			Dependence
	5	16	rA7			I Want to Go
	5	16	rA7			Leperous Jew, The
	5	16	rA7			Messiah (1)
	5	16	rA7			Spiritual Sailor, The
	5	17	sm6			Repose (A)

	low	high	mode	b.p.	fuge	tune name
	5	17	sD6		fuge	Exhortation (1A)
	5	17	sD6		fuge	Exhortation (1B)
	5	17	sD6		fuge	Jerusalem (2)
	5	17	sD6			Tender Thought
	5	17	sD6			Twenty-Fifth
	5	17	rD6		fuge	America
	5	17	rD6	b.p.		Carter
	5	17	rD6			Christian Soldier (3)
	5	17	rD6	b.p.		Farewell to All
	5	17	rD6			Heavenly Meeting
	5	17	rD6			Imandra
	5	17	rD6			New Jerusalem (2)
	5	17	rD6			Sing to me of Heaven
	5	17	sd7			Cross of Christ
	5	17	sd7			Eternal Home
	5	17	sd7		fuge	Farewell Anthem
	5	17	sd7		fuge	Madison
	5	17	sd7			Morning Star (2)
	5	17	sd7			Repose (B)
	5	17	sd7		fuge	Wesley
	5	17	rA5			Bourbon
	5	17	rA5			Dismission (2)
	5	17	rA5			Hebbord
	5	17	rA5			Help me to Sing
	5	17	rA5			Idumea
	5	17	rA5			Kay
	5	17	rA5			Parting Friends (1)
	5	17	rA5			Restoration (2)
	5	17	rA6			Exultation
	5	17	rA6			Solicitude (1)
	5	17	rA7		fuge	Immensity (1)
	5	17	rA7			Worship
	5	21	fL6	b.p.		Complainer
	5	21	fL6	b.p.		Deep Spring (A)
	5	21	fL6			Drunkard's Burial, The
	5	21	fL6			Heavenly March, The
	5	21	fL6			Holston
	5	21	fL6			Legacy
	5	21	fL6			Look Out
	5	21	fL6			Minister's Farewell
	5	21	fL6			Minstrel
	5	21	fL6	b.p.		Sawyer's Exit

	low	high	mode	b.p.	fuge	tune name
	5	21	fL6			South Union
	5	21	fL6	b.p.		Zion's Light
	5	21	fI5			Burk
	5	21	fI5			Deep Spring (B)
	5	21	fI5			Dumas
	5	21	fI5			Eagle Grove
	5	21	fI5			Garden Hymn
	5	21	fI5			Heavenly Union
	5	21	fI5			Judgment (2)
	5	21	fI5			Mercy's Free
	5	21	fI5			Missionary (1)
	5	21	fI5			New Harmony
	5	21	fI5			New Prospect
	5	21	fI5			Newberry
	5	21	fI5			Plenary
	5	21	fI5			Prospect of Heaven
	5	21	fI5			Slabtown
	5	21	fI5			Sweet Gliding Kedron
	5	21	fI5			Sweet Harmony
	5	21	fI5			Zion's Walls
	5	21	fI6			Blooming Wilderness, The
	5	21	fI6			Christian's Hope, The
	5	21	fI6			Christmas Anthem
	5	21	fI6	b.p.		Dying Christian, The
	5	21	fI6			Hamburg
	5	21	fI6			Narrow Space
	5	21	fI6			Oak Bowery
	5	21	fI6	b.p.		Springhill
	5	21	fI6			Tamworth
	5	21	fI6	b.p.		This World is not my Home (1)
	5	21	fI6			Union Grove
	5	21	dI6			Father Land
	5	21	fI7			Animation (2)
	5	21	fI7			Anvern
	5	21	fI7			Archdale
	5	21	fI7			Band of Love, The
	5	21	fI7			Crumbly
	5	21	fI7			Fall of Babylon
	5	21	fI7		fuge	Harmony (2)
	5	21	fI7			Harvest Field, The
	5	21	fI7			Heavenly Canaan
	5	21	fI7			Hosanna

	low	high	mode	b.p.	fuge	tune name
	5	21	fI7			Hundred and Forty-Eighth
	5	21	fI7			Middletown (A)
	5	21	fI7			Middletown (B)
	5	21	fI7			Morning Trumpet, The
	5	21	fI7			Murillo's Lesson
	5	21	fI7			Newport (3)
	5	21	fI7			Ode of Life's Journey
	5	21	fI7			Olney (1)
	5	21	fI7			Pilgrim's Lot, The
	5	21	fI7			Red Sea Anthem, The
	5	21	fI7			Sabbath Summons
	5	21	fI7			Spring (2)
	5	21	fI7			Spring Place
	5	21	fI7			Sweet Canaan (2)
	5	21	fI7			Sweet Solitude
	5	21	fI7			Texas (2)
	5	21	fI7			Trumpet (1)
	5	21	fI7			Yarmouth
	5	21	fI7			Zion's Hill
	5	21	dI7		fuge	Heavenly Vision
	5	21	dI7			Middlebury
	5	21	dI7			Mountville
	5	21	dI7			Soldier's Dream, The
	5	21	dI7			There's Nothing True But Heaven
	5	21	sm6			Babe of Bethlehem, The
	5	21	sm6			Inquirer, The
	5	21	sD6			Redemption (3)
	5	21	sd7			Amanda
	5	21	sd7			Claremont
	5	21	sd7			Concert
	5	21	sd7			Morning Star (1)
	5	21	sd7			Wake Up
	5	21	rD7			Eden of Love
	5	21	rA7			Family Bible (2)
	5	21	rA7			Mecklinburgh
	5	21	rA7			Mountain
	5	21	rA7			Pleasant Grove
	5	21	rA7			Separation
	5	21	rA7			Spring (1)
	5	21	rA7			Star of Columbia
	5	22	fL6			Old-Fashioned Bible, The

	low	high	mode	b.p.	fuge	tune name
	5	22	fI7			Albert
	5	22	fI7			Mount Olivet
	5	22	fI7			Never Part Again
	5	22	fI7			Redemption (2)
	5	22	fI7			Redemption Anthem
	5	22	sm6			Blessed Bible, The
	5	23	sd7			Monroe
	6	14	fI7		fuge	Bridgewater
	6	14	dM7			Boylston
	6	14	lP5			Shawmut
	6	16	fI5			Animation (1)
	6	16	fI5			Sandtown
	6	16	fI7			Peru
	6	16	dI7			Thou art Passing Away
	6	16	dM7			Over Jordan
	6	16	lA6	b.p.		Hebrew Children
	6	21	fL6			Abbeville
	6	21	fL6			Canaan (2)
	6	21	fL6			Come and Taste with Me
	6	21	fL6			Dunlap's Creek
	6	21	fL6			Exhilaration
	6	21	fL6			Invitation New
	6	21	fL6			Return Again
	6	21	fI5			Day of Worship
	6	21	fI5			Golden Hill
	6	21	fI5			Greensborough
	6	21	fI5			Redeeming Grace
	6	21	fI7			Christian Soldier (1)
	6	21	dM6			Converted Thief, The
	6	21	dM7			Bruce's Address
	6	22	fL6			Royal Proclamation
	6	22	dM6			Jolly Soldier
	6	22	dM7			To the Land
	6	23	fI5			Mutual Love
	7	13	sD6			Can I Leave You?
	7	14	dI7			Disciple

	low	high	mode	b.p.	fuge	tune name
	7	14	lP6			Naomi
	7	15	fL6			Richmond
	7	15	fL6			Texas (1)
	7	15	fI7		fuge	Amity (1)
	7	15	fI7			Bath
	7	15	fI7			Chorus to China
	7	15	fI7			Hightower
	7	15	fI7			Marlow
	7	15	dI7			Concord (3)
	7	15	dI7		fuge	Mount Pleasant (2)
	7	15	dI7			Remember Me (1)
	7	15	dI7			Upton
	7	15	sD6			David's Lamentation
	7	15	sD6			Funeral Thought (1)
	7	15	sD6			Hingham
	7	15	sD6			New Hundred
	7	15	sD6		fuge	Russia
	7	15	sD6		fuge	Williamstown
	7	15	rD6			Paradise Plains
	7	15	rD6			Windsor
	7	15	rD6		fuge	Woburn
	7	16	fL7			Quercy
	7	16	fI7		fuge	Anthem from Luke
	7	16	fI7			China (2)
	7	16	fI7			Family Circle
	7	16	fI7			Friendship (1)
	7	16	fI7			Gospel Trumpet (1)
	7	16	fI7			Home in Heaven, A (B)
	7	16	fI7			Knaresborough
	7	16	fI7			Maysville
	7	16	fI7			Missionary (2)
	7	16	fI7			Overton (2)
	7	16	fI7			Remember Me (2)
	7	16	fI7			Shirland
	7	16	fI7			Soft Music
	7	16	fI7			Woodstock
	7	16	dI7			Marion (2)
	7	16	dI7			Marshfield
	7	16	sm6			Travelling Pilgrim (B)
	7	16	sd7			Auburn

	low	high	mode	b.p.	fuge	tune name
	7	16	sd7			Behold the Lamb of God
	7	16	sd7			Kingston
	7	16	sd7		fuge	Maryland
	7	16	sd7			Newbury
	7	16	sd7		fuge	Norwich (1)
	7	16	sd7			Willington
	7	17	dI7			Singing Christian, The
	7	17	rD6			Bradley (2)
	7	17	rD6			Montague
	7	17	sd7			Hatfield
	7	17	sd7		fuge	Lamberton
	7	17	sd7			Marietta
	7	17	sd7			Seaman
	7	17	rA5			Marion (1)
	7	17	rA5			Meditation (2)
	7	17	rA6			Bozrah
	7	21	fL6			Watchman's Call, The
	7	21	fI7			Antioch (1A)
	7	21	fI7			Dayspring
	7	21	fI7			Dundee
	7	21	fI7			Home, Sweet Home
	7	21	fI7			Hope (1)
	7	21	fI7			Iowa
	7	21	fI7			Joy to the World
	7	21	fI7			Missionary Song
	7	21	fI7			Olney (2)
	7	21	fI7			Psalm Forty-Sixth
	7	21	fI7			Sudbury
	7	21	fI7			Temple
	7	21	fI7			Uxbridge
	7	21	fI7			Winter
	7	21	dI7			Bequest
	7	21	dI7			Loving Jesus
	7	21	dM6			Condescension
	7	21	dM6			Melody
	7	21	sm6	b.p.		Invocation (2)
	7	21	sm6			Wondrous Love
	7	21	sD5			Villulia
	7	21	sD6			I'm on my Journey Home
	7	21	sD6	b.p.		Sweet Prospect

	low	high	mode	b.p.	fuge	tune name
	7	21	rD6		fuge	Cowper
	7	21	rD6		fuge	Florida
	7	21	rD6	b.p.		Song of Texas, A
	7	21	rD6			Weeping Saviour
	7	21	sd7			Christian's Delight
	7	21	sd7			Edgefield
	7	21	sd7		fuge	Greenfield
	7	21	sd7			Lena
	7	21	sd7			New-Market
	7	21	sd7		fuge	Pennsylvania
	7	21	sd7		fuge	Repentance
	7	21	sd7			Saint's Delight, The
	7	21	sd7			Summer
	7	21	sd7			Sweet Heaven
	7	21	rA5			Distress
	7	21	rA5			Ecstasy
	7	21	rA5			Good Physician, The
	7	21	rA5			O Save
	7	21	rA5			Sion's Security
	7	21	rA6	b.p.		Detroit
	7	21	rA6	b.p.		Holy City
	7	21	rA6	b.p.		Messiah (2)
	7	21	rA6			Parting Friends (4)
	7	21	rA6			Pilgrim
	7	21	rA7		fuge	Babylonian Captivity
	7	21	rA7		fuge	Evening Shade
	7	21	rA7			Fulfilment
	7	21	rA7			Judgement (1)
	7	21	rA7			Lover's Lamentation, The (A)
	7	21	rA7			Salvation
	7	21	rA7			Shields (2)
	7	21	rA7			Vergennes
	7	21	rA7		fuge	World Unknown
	7	21	lP6			Mount Zion (1)
	7	22	fI7			All Things Fair and Bright are Thine
	7	22	fI7			Ariel
	7	22	fI7			New York Anthem
	7	22	fI7			Zion (2B)
	7	22	dI7			Church Triumphant
	7	22	sm6	b.p.		Knoxville
	7	22	sm6			Solitude in the Grove

	low	high	mode	b.p.	fuge	tune name
	7	22	sD5			Davisson's Retirement
	7	22	sD6			Weary Pilgrim
	7	22	rD6	b.p.		New Orleans
	7	22	rD6	b.p.		Social Band
	7	22	sd7			Heaven Born Soldiers
	7	22	sd7			Sons of Sorrow
	7	22	sd7			Transporting News
	7	22	rA7			Clamanda
	7	22	rA7			Sounding Trumpet, The
	7	22	rA7			Suffield
	7	22	rA7			Traveller, The (1)
	7	23	fL6			Middle Paxton
	7	23	fI7			Gospel Trump
	7	23	fI7		fuge	Morning
	7	23	fI7			Pastoral
	7	23	fI7			Zion (2A)
	7	23	dI7			Home in Heaven, A (A)
	7	23	sD6	b.p.		Royal Band, The
	7	23	rD6			Fight On
	7	23	rD6			Invitation (3)
	7	23	rD6		fuge	Melancholy Day
	7	23	sd7			Friendship (3)
	7	23	sd7			Hermit
	7	23	sd7			Judgment Anthem
	7	23	sd7			Milledgeville
	7	23	sd7			Mount Calvary
	7	23	rA5			Lisbon (2)
	7	24	rA7			Balloon
	7	24	rA7			Pastoral Elegy
	11	15	fI5			Canaan's Land
	11	15	fI5			We'll Soon be There
	11	15	fI6			Grieved Soul, The
	11	15	fI6		fuge	Heavenly Dove (1)
	11	15	fI6			Heavenly Port, The
	11	15	fI6		fuge	Ninety-Fifth
	11	15	fI6			Paris
	11	15	fI6			Rowley
	11	15	fI6			Shields (1)
	11	15	fI6			Urmund

	low	high	mode	b.p.	fuge	tune name
	11	15	fI6			Warren
	11	15	dI6			Benton
	11	15	dI6			Peterborough
	11	16	fI5			Religion is Sweet
	11	16	fI5			Repenting Sinners
	11	16	fI6			Amity (2)
	11	16	fI6			Arlington (B)
	11	16	fI6			Bowman
	11	16	fI6	b.p.	fuge	Bridge Town
	11	16	fI6		fuge	Canaan (1)
	11	16	fI6			Canton
	11	16	fI6			Christmas Hymn
	11	16	fI6	b.p.		Cookham
	11	16	fI6	b.p.		Cross, The
	11	16	fI6			Easter Anthem
	11	16	fI6			Fame of Jesus
	11	16	fI6			Greenville
	11	16	fI6	b.p.		Griffin
	11	16	fI6			Holy Army
	11	16	fI6			Interrogation (2)
	11	16	fI6			Kingwood (1)
	11	16	fI6	b.p.		Martyn
	11	16	fI6			Mear
	11	16	fI6			Meditation (4)
	11	16	fI6			Merdin
	11	16	fI6			New Haven
	11	16	fI6	b.p.		Simon's Cross
	11	16	fI6			Sweet Communion
	11	16	fI6	b.p.		To-Day
	11	16	fI6			Wanderer's Grave, The
	11	16	fI6			Woodland
	11	16	fI6			York
	11	16	sd7			Shouting Song
	11	17	fI7			Newcourt
	11	17	dM6			Reflection (1)
	11	17	sD6			Isle of White
	11	17	sd7			Solitude New
	11	17	sd7			Vienna
	11	17	rA7			Aylesbury
	11	17	rA7			Egypt (1)

	low	high	mode	b.p.	fuge	tune name
	11	21	fL6	b.p.		Dying Boy, The
	11	21	fL6			Glasgow
	11	21	fL6			Happy Land (A)
	11	21	fL6	b.p.		Liverpool
	11	21	fL6			Oh, Sing with Me!
	11	21	fL6			Parting Friends (3)
	11	21	fL6			Pilgrim's Song, The
	11	21	fL6			Sailor's Home, The
	11	21	fL6			Tennessee
	11	21	fL6	b.p.		Warrenton
	11	21	fL6	b.p.		Webster
	11	21	fI5			Bowers
	11	21	fI5			Cause of Christ, The
	11	21	fI5			Day of Judgment
	11	21	fI5			Fort Valley
	11	21	fI5			Happy Land (B)
	11	21	fI5			Newman
	11	21	fI5			Old Ship of Zion, The
	11	21	fI5			Parting Hand
	11	21	fI5			Promised Day
	11	21	fI5			Roll Jordan
	11	21	fI5			Waynesville
	11	21	fI6			Better Day
	11	21	fI6			Castle Street
	11	21	fI6			Christian's Comfort, The
	11	21	fI6			Corinth
	11	21	fI6			Dudley
	11	21	fI6			Emanuel
	11	21	fI6			Gospel Tidings
	11	21	fI6			Hasten, Sinner, to be Wise
	11	21	fI6	b.p.		Holiness
	11	21	fI6			I am Passing Away
	11	21	fI6			Ianthe
	11	21	fI6			Immensity (2)
	11	21	fI6			Marcellas, The
	11	21	fI6	b.p.		Mount Zion (2)
	11	21	fI6			Participation
	11	21	fI6	b.p.		Pennick
	11	21	fI6			Primrose Hill
	11	21	fI6			Promise (A)
	11	21	fI6			Promise, The (B)
	11	21	fI6	b.p.		Service of the Lord

	low	high	mode	b.p.	fuge	tune name
	11	21	fI6	b.p.		Talbotton
	11	21	fI6			Tedious Hours
	11	21	fI6			Youth will soon be Gone
	11	21	dI6			Aurora
	11	21	dI6			Erin
	11	21	dI6			Floyd
	11	21	dI6			Pleyel's Hymn Second
	11	21	dI6			Sweet Canaan (1)
	11	21	fI7			Antioch (1B)
	11	21	fI7			Belleville
	11	21	fI7		fuge	Bellevue (1)
	11	21	fI7		fuge	Bethlehem
	11	21	fI7			Blessed be the Lord Forevermore
	11	21	fI7			Brethren Pray
	11	21	fI7		fuge	Bristol
	11	21	fI7			Charlestown
	11	21	fI7			Christian Prospect
	11	21	fI7			Communion (1)
	11	21	fI7			Danvers
	11	21	fI7			Duke Street
	11	21	fI7			Edom
	11	21	fI7			Goodly Land, The
	11	21	fI7			Hallelujah (1)
	11	21	fI7		fuge	Hinsdale
	11	21	fI7			I have my Trials
	11	21	fI7			Importunity
	11	21	fI7			Lebanon, New
	11	21	fI7			London New
	11	21	fI7			Luther
	11	21	fI7			Luton
	11	21	fI7			Majesty
	11	21	fI7			Middlebrook
	11	21	fI7			Nashville (1)
	11	21	fI7			New Farewell
	11	21	fI7		fuge	New Jerusalem (1)
	11	21	fI7			Newport (2)
	11	21	fI7			Night Watchman
	11	21	fI7		fuge	Ocean
	11	21	fI7			Old Troy
	11	21	fI7			Orford
	11	21	fI7			Overton (1)
	11	21	fI7			Pearl, The

	low	high	mode	b.p.	fuge	tune name
	11	21	fl7			Pilgrim's Farewell
	11	21	fl7			Plymouth-Dock
	11	21	fl7			Ripley
	11	21	fl7			Sicilian Mariner's Hymn
	11	21	fl7			Sprague
	11	21	fl7			Stanton
	11	21	fl7			Stonington
	11	21	fl7			Sweet Rivers
	11	21	fl7			Trinity
	11	21	fl7			When Shall We Meet Again?
	11	21	fl7			Wilmington
	11	21	fl7			Winchester (1)
	11	21	fl7			Zion's Joy
	11	21	dl7			Amherst
	11	21	dl7			Banquet of Mercy
	11	21	dl7			Benevento
	11	21	dl7			Brewer
	11	21	dl7			Celebration
	11	21	dl7			Home
	11	21	dl7			Plainfield
	11	21	dl7			Sharon (1)
	11	21	dl7			Singing School
	11	21	dl7			Sweet Home
	11	21	dl7			Wells
	11	21	dl7		fuge	Westminster
	11	21	dM5			Anticipation
	11	21	dM5			Church's Desolation, The
	11	21	dM5			Cusseta
	11	21	dM5			Happy Children
	11	21	dM5			Heavenly Armour
	11	21	dM5			Heavenly King
	11	21	dM5			Louisiana
	11	21	dM5			Newry
	11	21	dM5			Weeping Pilgrim
	11	21	dM6	b.p.		Christian Warfare, The
	11	21	dM6	b.p.		Hallelujah (2)
	11	21	dM6			Tender Care
	11	21	sm6			War Department
	11	21	dM7			Bound for Canaan
	11	21	sD6			Memphis
	11	21	sD6			Promised Land, The
	11	21	sD6			Teasley

	low	high	mode	b.p.	fuge	tune name
	11	21	rD6			Birman Hymn, The
	11	21	rD6			Hail Ye Sons
	11	21	rD6			Love the Lord
	11	21	rD6			Millennium
	11	21	rD6			Morning Worship
	11	21	sd7			Mouldering Vine, The
	11	21	sd7			Phoebus
	11	21	sd7			Saint Johns (2)
	11	21	sd7			Sutton New
	11	21	rA5			Burges
	11	21	rA5			Columbus
	11	21	rA5			In that Morning
	11	21	rA5			Valley Grove
	11	21	rA6	b.p.		Antioch (2)
	11	21	rA6	b.p.		Hopewell (2)
	11	21	rA7			Christian's Nightly Song, The
	11	21	rA7		fuge	Complaint
	11	21	rA7			Friendship (4)
	11	21	rA7			Funeral Anthem
	11	21	rA7		fuge	Grantville
	11	21	rA7		fuge	Morning Meditation
	11	21	rA7		fuge	Russell
	11	21	rA7			Sophronia
	11	21	rA7		fuge	Stratfield
	11	21	rA7		fuge	Sutton (1)
	11	21	rA7			Virginia
	11	21	rA7			Weeping Mary (2)
	11	21	rA7			Windham
	11	21	rA7			Worlds Above
	11	22	fL6			Dove of Peace (2)
	11	22	fL6			Restoration (3)
	11	22	fI5			Done with the World
	11	22	fI6			Davis
	11	22	fI6		fuge	Raymond
	11	22	dI6	b.p.		Christian Contemplation
	11	22	dI6	b.p.		Faithful Soldier
	11	22	fI7			Autauga
	11	22	fI7		fuge	Ballstown
	11	22	fI7		fuge	Boston (2)
	11	22	fI7			Crucifixion
	11	22	fI7			Dartmouth

	low	high	mode	b.p.	fuge	tune name
	11	22	fI7			Elysian
	11	22	fI7		fuge	Exhortation (2)
	11	22	fI7			Flanders
	11	22	fI7			Fountain
	11	22	fI7			Friendship (2)
	11	22	fI7			Harris
	11	22	fI7		fuge	Hermon
	11	22	fI7			Horsley
	11	22	fI7		fuge	Liberty
	11	22	fI7		fuge	Mount Vernon (1)
	11	22	fI7			Poland (2)
	11	22	fI7		fuge	Protection (1)
	11	22	fI7		fuge	Schenectady (A)
	11	22	fI7		fuge	Sounding Joy (2)
	11	22	fI7			Symphony
	11	22	fI7			Truro
	11	22	fI7			Warwick
	11	22	fI7			Watchman
	11	22	fI7			Watchman! Tell us of the Night
	11	22	fI7		fuge	Worcester
	11	22	dI7			Creation (3)
	11	22	dI7			Eusebia
	11	22	dI7			Never Part (1)
	11	22	dM5			Midnight Cry, The
	11	22	dM5			Traveller, The (2)
	11	22	dM6	b.p.		Address for All, An
	11	22	dM6	b.p.		Paradise (4)
	11	22	sm6			Derrett
	11	22	rD6			Conquering Soldier
	11	22	rD6			French Broad
	11	22	sd7			Farewell (1)
	11	22	sd7			Power
	11	22	sd7			Shout for Joy
	11	22	sd7		fuge	Whitestown
	11	22	rA7		fuge	Greenwich
	11	22	rA7			Kedron
	11	22	rA7		fuge	Mosley
	11	22	rA7		fuge	North Salem
	11	23	fL6			Bermondsey
	11	23	fL6	b.p.		Frozen Heart
	11	23	fL6			Funeral Thought (2)

	low	high	mode	b.p.	fuge	tune name
	11	23	fL6			Ganges
	11	23	fL6			Indian Philosopher
	11	23	fL6	b.p.		Lone Pilgrim (C)
	11	23	fL6			Lone Pilgrim, The (A)
	11	23	fL6	b.p.		Lone Pilgrim, The (B)
	11	23	fL6			Roll On
	11	23	fL6	b.p.		Shiloah
	11	23	fL6	b.p.		Struggle On
	11	23	fL6			Weary Pilgrim's Consolation, The
	11	23	fI5			Endless Distress
	11	23	fI5			Florence
	11	23	fI5			Good Old Way, The
	11	23	fI5			I'm Going Home
	11	23	fI5			Land of Rest
	11	23	fI5			Lonesome Dove, The
	11	23	fI5			Musgrove
	11	23	fI5			Navigation
	11	23	fI5			Pleasant Hill
	11	23	fI5			Redeeming Love (2)
	11	23	fI5			Resignation
	11	23	fI5			Shepherds Rejoice
	11	23	fI5			Weary Souls, The
	11	23	fI5			Year of Jubilee, The
	11	23	fI6			Buonaparte
	11	23	fI6			Confidence (1)
	11	23	fI6	b.p.		Imandra New
	11	23	fI6			Millville
	11	23	fI6			Paradise (3)
	11	23	fI6		fuge	Sherburne (1)
	11	23	dI6			Little Children
	11	23	dI6			Sweet Union
	11	23	fI7			Africa (1)
	11	23	fI7			Cardiphonia
	11	23	fI7			Charlton
	11	23	fI7			Come, Ye Disconsolate (1)
	11	23	fI7		fuge	Cranbrook
	11	23	fI7			Derrick
	11	23	fI7		fuge	Dominion
	11	23	fI7			Elysium
	11	23	fI7			Enfield
	11	23	fI7			Haddam
	11	23	fI7			Intercession

	low	high	mode	b.p.	fuge	tune name
	11	23	fI7			Isles of the South
	11	23	fI7			Jesus Rose
	11	23	fI7			Mindora
	11	23	fI7			Missionary's Adieu
	11	23	fI7			Native Country
	11	23	fI7			New Salem
	11	23	fI7			Oliphant
	11	23	fI7			Rivulet, The
	11	23	fI7		fuge	Saints' Repose
	11	23	fI7		fuge	Schenectady (B)
	11	23	fI7			Silver Street (B)
	11	23	fI7		fuge	Sounding Joy (1)
	11	23	fI7		fuge	Southwell
	11	23	fI7			They that Conquer
	11	23	fI7			Tilden
	11	23	fI7			Victory
	11	23	dI7			Sterling
	11	23	rD6			Blackburn
	11	23	rD6			Hollis
	11	23	rD6			Indian's Farewell
	11	23	rD6			Salutation
	11	23	rD6	b.p.		Sweet Morning
	11	23	rD6			Vernon (1)
	11	23	sd7			Montgomery
	11	23	rD7			Bangor
	11	23	rD7			Interrogation (1)
	11	23	rA7		fuge	Alabama
	11	23	rA7			Branford
	11	23	rA7			Cumberland
	11	23	rA7		fuge	Delight (1)
	11	23	rA7		fuge	Exit
	11	23	rA7			Forster
	11	23	rA7			Georgia
	11	23	rA7			Livonia
	11	23	rA7			Mexico
	11	23	rA7		fuge	Mount Vernon (2)
	11	23	rA7			New Topia
	11	23	rA7			Oh! Turn, Sinner
	11	23	rA7			Pleasant Ohio
	11	23	rA7			Reflection (2)
	11	23	rA7			Turn, Sinner, Turn
	11	23	rA7			Vermont

	low	high	mode	b.p.	fuge	tune name
	11	23	rA7			Wilkes
	11	23	rA7			Worthington
	11	24	fI6			Indian Song
	11	24	fI7			Antigua
	11	24	fI7		fuge	Invitation (1)
	11	24	fI7		fuge	New Lebanon
	11	24	fI7			Ode on Science
	11	24	fI7			Paradise (1)
	11	24	fI7			Winchester (2)
	11	24	fI7			Zerah
	11	24	fI7		fuge	Zion (1)
	11	24	dI7			Living Lamb
	11	24	sd7			Hartford
	11	24	rA7			Lamentation
	11	25	fI5			Family Bible, The (1)
	11	25	fI5			Transport, The
	11	25	fI6			Miles' Lane
	11	25	fI7			Africa (2)
	11	25	fI7			Beggar, The
	11	25	fI7			Bower
	11	25	fI7			Denmark
	11	25	fI7			Jerusalem (1)
	11	25	fI7			Lost City, The
	11	25	fI7		fuge	Milford
	11	25	fI7			Petersburg
	11	25	fI7			Seaman's Song
	11	25	fI7			Solomon's Song
	11	25	fI7			Tranquillity (2)
	11	25	fI7			Triumph
	11	25	dI7			Turtle Dove, The
	11	25	sd7			Pardoning Grace
	11	25	rA7			American Star, The
	11	25	rA7		fuge	New Jordan
	11	26	fI7			France
	11	26	fI7			Masonic Ode, A
	11	26	rA7			Columbia
	11	27	fI7			Cheshunt

A Metrical Index

of Seven Shape-Note Hymnals

Meter describes the rhythm of a hymn composed of regular stanzas, or groups of of verses (lines). Each verse within a stanza has a certain number of syllables, the same as or different from the other verses within that stanza. The pattern of accents within each verse of successive stanzas also remains the same. More common meters are given names, listed below with their abbreviations. Less frequently used meters are indicated by series of numbers. The letter D (for "Double") means to double the preceding series of verses within a stanza. *Note:* the term "verse" is often (and incorrectly) used to mean "stanza".

Many older hymnals, including the third (1859) edition of *The Sacred Harp,* include a metrical index. Although by current standards such an index may seem unnecessary or anachronistic, it originally had a very practical purpose, that of matching texts to music. Instrumental accompaniment was rejected by many churches during the Reformation, and the choice of hymns often depended on the tunes familiar to the congregation. The single text-tune match was a product of the nineteenth century, when, except among groups which continue(d) to refuse its use, the church organ was almost universally accepted. As the fasola tradition is now being recovered, the metrical index may again be of use in matching other, including newly composed, texts to those older settings which are in the public domain.

C.M.	(Common Meter)	8.6.8.6.
C.M.D.	(Common Meter Double)	8.6.8.6.8.6.8.6.
C.P.M.	(Common Particular Meter)	8.8.6.8.8.6.
L.M.	(Long Meter)	8.8.8.8.
L.M.D.	(Long Meter Double)	8.8.8.8.8.8.8.8.
L.P.M.	(Long Particular Meter)	8.8.8.8.8.8.
M.H.	(Meter Hallelujah)	6.6.6.6.8.8.
S.M.	(Short Meter)	6.6.8.6.
S.M.D.	(Short Meter Double)	6.6.8.6.6.6.8.6.

P.M. (Particular Meter): describes a stanza of rhythmic verses which are of regular though uncustomary lengths, or in an unusual order. The designation is applied here to those meters of which only a single example is present.

Set Piece: contains rhythmic verses of irregular lengths and in an erratic order,
so as to be suitable only for a specific text.

Anthem: musical setting of a prose (having irregular rhythm) text, often from Holy Scripture.

Distribution of Meters in this Index

C.M. = 254	L.M. = 207	M.H. = 12	P.M. = 71
C.M.D. = 30	L.M.D. = 21	S.M. = 73	set piece = 20
C.P.M. = 22	L.P.M. = 14	S.M.D. = 6	anthem = 19
		other = 342	

meter	mode	b.p.	fuge	tune name
C.M.	dM6	b.p.		Address for All, An
C.M.	fI7			Adoration
C.M.	fI7			Africa (1)
C.M.	fI7			Africa (2)
C.M.	rA7		fuge	Alabama
C.M.	fI7			Animation (2)
C.M.	fI7			Antioch (1A)
C.M.	fI7			Antioch (1B)
C.M.	fI6			Arlington (B)
C.M.	fL6	b.p.		Arnold
C.M.	dI6			Aurora
C.M.	fI6			Azmon
C.M.	fI5			Ballerma
C.M.	rD7			Bangor
C.M.	fL6	b.p.		Bereavement
C.M.	fI6	b.p.		Bethel (1)
C.M.	fI7		fuge	Bethlehem
C.M.	rD6			Blackburn
C.M.	rD6			Bleeding Saviour
C.M.	fI7		fuge	Boston (2)
C.M.	rD6			Bradley (2)
C.M.	rA7			Branford
C.M.	fI6			Bray
C.M.	fI7			Broomsgrove
C.M.	fI7			Bushville
C.M.	sd7		fuge	Calvary
C.M.	dI7			Cambridge
C.M.	fI6		fuge	Canaan (1)
C.M.	fL6			Canaan (2)
C.M.	fI5			Canaan's Land
C.M.	fI7			Cardiphonia
C.M.	fI7			Charlton
C.M.	rD6			Child of Grace, The
C.M.	fL6			Chimes
C.M.	fL6			China (1)
C.M.	fI7			Christian Soldier (1)
C.M.	rD6			Christian Soldier (3)
C.M.	fI6			Christian's Comfort, The
C.M.	fI7			Clifford
C.M.	rA5			Columbus
C.M.	rD6			Communion (2)
C.M.	dM6			Condescension

meter	mode	b.p.	fuge	tune name
C.M.	rA7			Consolation (1)
C.M.	fI7		fuge	Conversion
C.M.	dI7			Converting Grace
C.M.	fI6			Coronation
C.M.	sd7			Cross of Christ
C.M.	fI5			Deep Spring (B)
C.M.	fI7			Derrick
C.M.	rA6	b.p.		Detroit
C.M.	fI7			Devizes
C.M.	fI6	b.p.		Dove of Peace (1)
C.M.	rD6	b.p.		Dublin
C.M.	fI6			Dudley
C.M.	dI6			Dull Care
C.M.	fI5			Dumas
C.M.	fI7			Dundee
C.M.	fL6			Dunlap's Creek
C.M.	fL6	b.p.		Dying Boy, The
C.M.	dI7			Ebenezer
C.M.	fI7			Edom
C.M.	fI6			Emanuel
C.M.	dI6			Erin
C.M.	rD6		fuge	Eternal Day
C.M.	fI7			Exchange
C.M.	fI7		fuge	Exhortation (2)
C.M.	sD6			Fairfield
C.M.	sd7			Fairton
C.M.	fI6			Farewell (2)
C.M.	sd7			Fidelia
C.M.	fI5			Florence
C.M.	fI5			Fort Valley
C.M.	fI7			Fountain
C.M.	sD6			Funeral Thought (1)
C.M.	rA7			Georgia
C.M.	fI7			Gospel Trump
C.M.	fI7		fuge	Grafton
C.M.	rA7		fuge	Grantville
C.M.	fI5			Greensborough
C.M.	dM6	b.p.		Hallelujah (2)
C.M.	fI6			Hamburg
C.M.	rA7			Hanover
C.M.	fI5			Happiness (2)
C.M.	fI7			Harris

meter	mode	b.p.	fuge	tune name
C.M.	fI6		fuge	Heavenly Dove (1)
C.M.	fI5			Heavenly Dove (2)
C.M.	fL6			Heavenly March, The
C.M.	fI6			Heavenly Port, The
C.M.	fI7			Henry
C.M.	rA5			Hick's Farewell
C.M.	fI7		fuge	Hinsdale
C.M.	rD6			Hollis
C.M.	fL6			Holston
C.M.	rA6	b.p.		Hopewell (2)
C.M.	rA7			I Want to Go
C.M.	sm6			Inquirer, The
C.M.	rD6			Invitation (3)
C.M.	sD6			Isle of White
C.M.	sd7			Jordan's Shore
C.M.	fI7			Joy to the World
C.M.	fI7			Joyful
C.M.	dI7		fuge	Joyful Sound
C.M.	fI7			Knaresborough
C.M.	fI5			Land of Rest
C.M.	fI7			Lanesboro'
C.M.	sd7			Lebanon
C.M.	fI7		fuge	Liberty
C.M.	rD6			Liberty Hall
C.M.	fL6	b.p.		Liverpool
C.M.	dI7			Living Lamb
C.M.	fI7			London New
C.M.	fI5			Lonesome Dove, The
C.M.	fL6			Long Sought Home
C.M.	rD6			Love the Lord
C.M.	rA7			Lover's Lamentation (B)
C.M.	rA7			Lover's Lamentation, The (A)
C.M.	fI7			Majesty
C.M.	fI7		fuge	Marcus Hook
C.M.	fI7			Marlow
C.M.	fI6			Mary Blain
C.M.	fI6			Mear
C.M.	rA7			Meditation (1)
C.M.	rD6		fuge	Melancholy Day
C.M.	dM6			Melody
C.M.	rA6	b.p.		Messiah (2)
C.M.	fI5			Middleton

meter	mode	b.p.	fuge	tune name
C.M.	fI6			Miles' Lane
C.M.	fI6		fuge	Milinda
C.M.	rD6			Millennium
C.M.	fL6			Minister's Farewell
C.M.	fL6			Minstrel
C.M.	fI7			Missionary (2)
C.M.	fL6			Mississippi
C.M.	fI7		fuge	Morality
C.M.	fI7		fuge	Morning
C.M.	rA7		fuge	Mosley
C.M.	fI7		fuge	Mount Vernon (1)
C.M.	fI6	b.p.		Mount Zion (2)
C.M.	dI7			Mount-Pleasant (1)
C.M.	rA7			Mountain
C.M.	fL6			My Mother's Bible
C.M.	lP6			Naomi
C.M.	fI7			Nativity
C.M.	dI7			Never Part (1)
C.M.	fI7			Never Part Again
C.M.	fI5			New Britain
C.M.	fI6			New Canaan
C.M.	sD6			New Durham
C.M.	fI7			New Gabriel
C.M.	fI7			New Indian Song
C.M.	fI7		fuge	New Jerusalem (1)
C.M.	rA7		fuge	New Jordan
C.M.	rD6	b.p.		New Orleans
C.M.	fI5			New Prospect
C.M.	rA7			New Topia
C.M.	sd7			New-Market
C.M.	sd7			Newbury
C.M.	fI5			Newman
C.M.	fI6			Newmark
C.M.	fI7			Newport (3)
C.M.	fI6		fuge	Ninety-Fifth
C.M.	rA7		fuge	North Salem
C.M.	fI7		fuge	Northfield
C.M.	fI7		fuge	Norwich (2)
C.M.	fI7		fuge	Ocean
C.M.	fI7		fuge	Omega
C.M.	dI7			Ono
C.M.	fI6	b.p.		Ortonville

meter	mode	b.p.	fuge	tune name
C.M.	fI7			Overton (1)
C.M.	fI7		fuge	Oxford
C.M.	dI7			Paradise (2)
C.M.	fI6			Paradise (3)
C.M.	fI6			Pardoning Love
C.M.	fI6			Participation
C.M.	lP7			Parting Friends (2)
C.M.	fL6			Parting Friends (3)
C.M.	fI6			Penitent's Prayer, The
C.M.	fI6	b.p.		Pennick
C.M.	fI7			Peru
C.M.	dI6			Peterborough
C.M.	sd7			Phoebus
C.M.	fI7			Piety
C.M.	rA6			Pilgrim
C.M.	fL6			Pisgah
C.M.	dI7			Plainfield
C.M.	fI5			Pleasant Hill
C.M.	fI5			Plenary
C.M.	rA7			Poland (1)
C.M.	fI7			Poland (2)
C.M.	fI6			Primrose Hill
C.M.	sd7			Prodigal Son (1)
C.M.	dI7			Prodigal Son, The (2)
C.M.	fI5			Promised Day
C.M.	sD6			Promised Land, The
C.M.	fI7		fuge	Protection (1)
C.M.	fI5			Providence
C.M.	fI7		fuge	Rainbow
C.M.	fI6		fuge	Raymond
C.M.	fI5			Redeeming Love (2)
C.M.	fL6			Rees
C.M.	dM6			Reflection (1)
C.M.	dI7			Remember Me (1)
C.M.	fI7			Remember Me (2)
C.M.	fI5			Resignation
C.M.	fI7			Return
C.M.	fI7			Rochester
C.M.	fI7			Rockingham (1A)
C.M.	fI6			Rockingham (1B)
C.M.	sd7			Saint's Delight, The
C.M.	fI6			Salem (2)

meter	mode	b.p.	fuge	tune name
C.M.	rA7			Salford
C.M.	rA7			Salvation
C.M.	fI5			Shepherds Rejoice
C.M.	fI6		fuge	Sherburne (1)
C.M.	rA7			Shields (2)
C.M.	fL6	b.p.		Shiloah
C.M.	rA7			Silver Spring
C.M.	sd7			Solitude
C.M.	sd7			Solitude New
C.M.	fI5			Something New
C.M.	fI7		fuge	Sounding Joy (1)
C.M.	fI7			Sprague
C.M.	fI7			St. Martins
C.M.	rA7			Suffield
C.M.	rA7		fuge	Sutton (1)
C.M.	sD6	b.p.		Sweet Prospect
C.M.	fI7			Sweet Rivers
C.M.	dM6			Tender Care
C.M.	fL6			Tennessee
C.M.	fI6	b.p.		This World is not my Home (1)
C.M.	fI7			This World is not my Home (2)
C.M.	fL6			Tranquillity (1)
C.M.	rD6			Tribulation
C.M.	fI7			Trinity
C.M.	sd7		fuge	Trumble
C.M.	fI7			Trumpeters, The
C.M.	fI6			Twenty-Fourth
C.M.	fL6			Union (1)
C.M.	fI7			Victory
C.M.	rA7			Virginia
C.M.	sD6			Walpole
C.M.	sD6			Walsal
C.M.	fI6			Wanderer's Grave, The
C.M.	fI7			Warwick
C.M.	fI5			Weary Souls, The
C.M.	sd7		fuge	Wesley
C.M.	dI7		fuge	Westminster
C.M.	rD6			Windsor
C.M.	fI7			Winter
C.M.	fI7			Woodstock
C.M.	rA7			Worthington
C.M.	fI6			York

meter	mode	b.p.	fuge	tune name
C.M.	fI7			Zerah
C.M.	fI7		fuge	Zion (1)
C.M.D.	fI7			Archdale
C.M.D.	rA7			Babel's Streams
C.M.D.	fI7			Band of Love, The
C.M.D.	sd7			Berne
C.M.D.	fI7			Birth of Christ
C.M.D.	fI7			Boston (1)
C.M.D.	fI7			Christmas
C.M.D.	fI7			Communion (1)
C.M.D.	dM6			Converted Thief, The
C.M.D.	fL6	b.p.		Deep Spring (A)
C.M.D.	fI7			Enfield
C.M.D.	rD6			Fiducia
C.M.D.	rA7			Forster
C.M.D.	dI7			Good-By
C.M.D.	sd7			Hatfield
C.M.D.	fI7			Jordan
C.M.D.	sd7			Leander
C.M.D.	fI6			Meditation (4)
C.M.D.	fI7			New Farewell
C.M.D.	fI7			Newport (2)
C.M.D.	dI6			Pleyel's Hymn Second
C.M.D.	sd7		fuge	Repentance
C.M.D.	fI5			Sandtown
C.M.D.	rA7			Sardinia
C.M.D.	rA7			Separation
C.M.D.	dI7			Sinner's Resolve, The
C.M.D.	sm6			Solitude in the Grove
C.M.D.	sd7			Sutton New
C.M.D.	rA7			Vergennes
C.M.D.	rA7			Vermont
C.P.M.	fI6			Aithlone
C.P.M.	fI7			Ariel
C.P.M.	rA7			Consolation (2)
C.P.M.	fL6			Ganges
C.P.M.	fI5			Garden Hymn
C.P.M.	fI7		fuge	Harmony (2)
C.P.M.	rA7			Heavenly Spark
C.P.M.	fL6			Indian Convert

meter	mode	b.p.	fuge	tune name
C.P.M.	fL6			Indian Philosopher
C.P.M.	fI6			Indian Song
C.P.M.	fL6			Kingwood (2)
C.P.M.	fI7			Lancaster
C.P.M.	sd7			Marietta
C.P.M.	fI6			Narrow Space
C.P.M.	fI7			Pilgrim's Lot, The
C.P.M.	fI7			Rapture (1)
C.P.M.	rD6			Rhode Island
C.P.M.	fI7		fuge	Southwell
C.P.M.	fI6	b.p.		Springhill
C.P.M.	dI7			St. Johns (1)
C.P.M.	fI7			Tabor
C.P.M.	fI7			Willoughby
L.M.	rA7		fuge	All Saints New
L.M.	sd7			Amanda
L.M.	dM5			Anticipation
L.M.	fI7			Antigua
L.M.	fI7			Anvern
L.M.	fI5			Asleep in Jesus
L.M.	fI7		fuge	Ballstown
L.M.	fI7			Bath
L.M.	sd7			Behold the Lamb of God
L.M.	dI6			Benton
L.M.	rD6			Birman Hymn, The
L.M.	rA5			Bourbon
L.M.	dI7			Brewer
L.M.	fI7		fuge	Bridgewater
L.M.	fI7		fuge	Bristol
L.M.	rD6		fuge	Carlisle
L.M.	fI6			Castle Street
L.M.	fI7			Cheshunt
L.M.	fI7			China (2)
L.M.	fI7			Chorus to China
L.M.	sd7			Christian Song
L.M.	rA7			Clamanda
L.M.	fI7		fuge	Clinton
L.M.	rA7		fuge	Complaint
L.M.	dI7			Concord (3)
L.M.	fI7			Confidence (2)
L.M.	fI6			Corinth

meter	mode	b.p.	fuge	tune name
L.M.	rD6		fuge	Cowper
L.M.	dI7			Creation (2)
L.M.	fI7			Crumbly
L.M.	dM5			Cusseta
L.M.	fI7			Danvers
L.M.	sD5			Davisson's Retirement
L.M.	fI5			Day of Worship
L.M.	fI7			Denmark
L.M.	fI5			Devotion
L.M.	rA5			Dismission (2)
L.M.	rA5			Distress
L.M.	fI7		fuge	Dominion
L.M.	fI7			Duke Street
L.M.	fI7			Easter
L.M.	sd7			Edgefield
L.M.	fL6			Exhilaration
L.M.	sD6		fuge	Exhortation (1A)
L.M.	sD6		fuge	Exhortation (1B)
L.M.	rA7		fuge	Exit
L.M.	fI6			Fame of Jesus
L.M.	rD6	b.p.		Farewell to All
L.M.	fI7			Flanders
L.M.	rD6			French Broad
L.M.	fL6	b.p.		Frozen Heart
L.M.	fI7			Gallilee
L.M.	sD6		fuge	Garden
L.M.	dI7			German Hymn
L.M.	fL6			Glasgow
L.M.	fI5			Good Old Way, The
L.M.	fI6			Greenfields
L.M.	rA7		fuge	Greenwich
L.M.	fI5			Hallelujah (3)
L.M.	fI7			Hamilton (1)
L.M.	fI6			Hamilton (2)
L.M.	fI6	b.p.		Happy Home
L.M.	fI7			Hebron
L.M.	fI7		fuge	Hermon
L.M.	sD6			Hiding Place
L.M.	sD6			Highbridge
L.M.	fI6			Holy Army
L.M.	fI5			Holy War
L.M.	fI7			Hopewell (1)

meter	mode	b.p.	fuge	tune name
L.M.	fI7			Horsley
L.M.	fI7			Hundred and Forty-Eighth
L.M.	fI7		fuge	Huntington
L.M.	fI7			Hymn for New Year
L.M.	fI6			I am Passing Away
L.M.	fI5			I'm Going Home
L.M.	rA7		fuge	Immensity (1)
L.M.	fI6			Immensity (2)
L.M.	fI7		fuge	Invitation (1)
L.M.	fI7			Iowa
L.M.	fI7			Islington
L.M.	fI7			Jerusalem (1)
L.M.	sD6		fuge	Jerusalem (2)
L.M.	rA7			Judgement (1)
L.M.	rA5			Kay
L.M.	rA7			Kedron
L.M.	fI7			Lebanon, New
L.M.	fL6	b.p.		Lindan
L.M.	fI7			Litchfield
L.M.	fI6			Lovely Story, The
L.M.	sD6			Loving-Kindness (1)
L.M.	fI7			Loving-Kindness (2)
L.M.	fI7			Luton
L.M.	sd7		fuge	Madison
L.M.	fI6		fuge	Mandaville
L.M.	sD6			Marysville
L.M.	rD6			Maxwell
L.M.	rA5			Meditation (2)
L.M.	sD6			Memphis
L.M.	dI7			Mendon (2)
L.M.	fI7		fuge	Migdol
L.M.	sd7			Milledgeville
L.M.	fI7			Mindora
L.M.	fI5			Missionary (1)
L.M.	fL6			Missionary Farewell
L.M.	rA7		fuge	Morning Meditation
L.M.	fI7			Morning Trumpet, The
L.M.	dI7		fuge	Mount Pleasant (2)
L.M.	rA7		fuge	Mount Vernon (2)
L.M.	fI5			Musgrove
L.M.	fI5			Narrow Way, The
L.M.	fI7			New Hosanna

meter	mode	b.p.	fuge	tune name
L.M.	sD6			New Hundred
L.M.	sd7			New Jersey
L.M.	rD6			New Jerusalem (2)
L.M.	fI5			Newberry
L.M.	sD6			North Port
L.M.	rA5			O Save
L.M.	fI7			Ode on Science
L.M.	fL6			Oh, Sing with Me!
L.M.	rA7			Oh! Turn, Sinner
L.M.	fI7			Old Hundred (A)
L.M.	fI7			Old Hundred (B)
L.M.	fI7			Orford
L.M.	fI7			Overton (2)
L.M.	rD6			Paradise Plains
L.M.	sd7			Pardoning Grace
L.M.	fI6			Paris
L.M.	fI5			Parting Hand
L.M.	sd7		fuge	Pennsylvania
L.M.	fL6			Pilgrim's Song, The
L.M.	fI6	b.p.		Pity Me
L.M.	rA7			Pleasant Grove
L.M.	fI7			Portugal
L.M.	sd7			Power
L.M.	fI5			Prospect
L.M.	fI5			Prosperity
L.M.	fL7			Quercy
L.M.	fI7			Redemption (2)
L.M.	fI7			Redemption Anthem
L.M.	fI5			Repenting Sinners
L.M.	fL6			Restoration (3)
L.M.	fL6			River of Jordan
L.M.	fI5			Rockbridge
L.M.	fL6	b.p.		Rockingham (2)
L.M.	fL6			Roll On
L.M.	fL6			Royal Proclamation
L.M.	rA7		fuge	Russell
L.M.	sD6		fuge	Russia
L.M.	fL6			Sailor's Home, The
L.M.	sd7			Saint Johns (2)
L.M.	fI7		fuge	Saints' Repose
L.M.	sd7			Salem (1)
L.M.	sD6			Savannah

meter	mode	b.p.	fuge	tune name
L.M.	fI7		fuge	Schenectady (A)
L.M.	fI7		fuge	Schenectady (B)
L.M.	fI7			Seaman's Song
L.M.	fI7			Sherburne (2)
L.M.	sd7			Shout for Joy
L.M.	fI7			Sicilian Mariner's Hymn
L.M.	rD6	b.p.		Social Band
L.M.	sD6			Solemnity
L.M.	rA7			Sounding Trumpet, The
L.M.	rA7		fuge	Stratfield
L.M.	dI7			Sublimity
L.M.	dI6			Substantial Joys
L.M.	fI7			Sudbury
L.M.	fI6			Sufferings of Christ, The
L.M.	rA7			Supplication (A)
L.M.	rD6			Supplication (B)
L.M.	sd7			Sweet Heaven
L.M.	fI7			Sweet Solitude
L.M.	rA7			Sylvia
L.M.	sD6			Teasley
L.M.	fI6			Tedious Hours
L.M.	sD6			Tender Thought
L.M.	fI7			Tilden
L.M.	dM7			To the Land
L.M.	fI7			Tranquillity (2)
L.M.	fI7			Trumpet (1)
L.M.	fI7			Truro
L.M.	rA7			Turn, Sinner, Turn
L.M.	dI7			Turtle Dove, The
L.M.	fL6			Twenty-Third Psalm
L.M.	rA7			Union (2)
L.M.	dI7			Upton
L.M.	fI7			Uxbridge
L.M.	rA5			Valley Grove
L.M.	rD6			Vernon (1)
L.M.	fI7		fuge	Voice of Nature, The
L.M.	rA7			Washington (1B)
L.M.	fL6			Watchman's Call, The
L.M.	fI7			Watts
L.M.	fI7			Welcome Souls
L.M.	dI7			Wells
L.M.	fL6			Welton

meter	mode	b.p.	fuge	tune name
L.M.	fI7			Westford
L.M.	sd7		fuge	Whitestown
L.M.	sD6		fuge	Williamstown
L.M.	sd7			Willington
L.M.	fI7			Winchester (2)
L.M.	rA7			Windham
L.M.	rD6		fuge	Woburn
L.M.	fL6			Wonder, A
L.M.	rA7			Woodville
L.M.	rA7			Worship
L.M.	fI5			Young Convert, The
L.M.	fI6			Youth will soon be Gone
L.M.D.	rA7			Balloon
L.M.D.	fI6	b.p.		Bonnie Doon
L.M.D.	fI7			Dover (A)
L.M.D.	fI7			Dover (B)
L.M.D.	dI7			Duane Street
L.M.D.	fI7			Egypt (2)
L.M.D.	fI7			Fall of Babylon
L.M.D.	rA7			Friendship (4)
L.M.D.	sd7			Harpeth
L.M.D.	sd7			Hartford
L.M.D.	rA7			Lamentation
L.M.D.	fI7			Mission
L.M.D.	sd7			Montgomery
L.M.D.	fI7		fuge	O Praise the Lord in that Blest Place
L.M.D.	fI7			Paradise (1)
L.M.D.	rA7			Pastoral Elegy
L.M.D.	fI7			Petersburg
L.M.D.	fI7			Sabbath Summons
L.M.D.	rA7			Spring (1)
L.M.D.	fI6			Union Grove
L.M.D.	rD6			Washington (1A)
L.P.M.	fI7			All Things Fair and Bright are Thine
L.P.M.	sd7			Friendship (3)
L.P.M.	sd7		fuge	Greenfield
L.P.M.	fI7			Harvest Field, The
L.P.M.	rA7			Livonia
L.P.M.	fI7			Maysville
L.P.M.	fI7			Nashville (1)

meter	mode	b.p.	fuge	tune name
L.P.M.	fI7		fuge	New Lebanon
L.P.M.	fI7			Newcourt
L.P.M.	fI6			Oak Bowery
L.P.M.	fI7			Pastoral
L.P.M.	fI7			Plymouth-Dock
L.P.M.	fI7			Psalm Forty-Sixth
L.P.M.	fI7			Spring Place
M.H.	dI7			Amherst
M.H.	fI7		fuge	Bellevue (1)
M.H.	fI6			Carmarthen
M.H.	sd7			Confidence (3)
M.H.	rA7		fuge	Delight (1)
M.H.	fI7			Haddam
M.H.	fL6			Hope (2)
M.H.	fL6		fuge	Lenox
M.H.	fI6			Lischer
M.H.	fL6			Middle Paxton
M.H.	rA7			Worlds Above
M.H.	fI5			Year of Jubilee, The
S.M.	fL6			Abbeville
S.M.	fI7			Albany
S.M.	fI6			Albion
S.M.	rD6		fuge	America
S.M.	sM7		fuge	Arbour
S.M.	rA7			Aylesbury
S.M.	dM7			Boylston
S.M.	fI7			Bradley (1)
S.M.	fI6	b.p.	fuge	Bridge Town
S.M.	fL6			Broomfield
S.M.	fI7			Concord (1)
S.M.	rA7		fuge	Content
S.M.	fI7		fuge	Cranbrook
S.M.	fI7		fuge	Creation (1)
S.M.	rD6			Defence
S.M.	rA7			Dependence
S.M.	rA7			Egypt (1)
S.M.	fI7			Elysium
S.M.	rA7		fuge	Evening Shade
S.M.	rD6			Fight On
S.M.	rD6		fuge	Florida

meter	mode	b.p.	fuge	tune name
S.M.	fI5			Golden Hill
S.M.	rD6			Heavenly Meeting
S.M.	dI6			Hill of Zion, The
S.M.	sD6			Hingham
S.M.	fI7			Hope (1)
S.M.	rA5			Idumea
S.M.	fI7			Intercession
S.M.	rD7			Interrogation (1)
S.M.	fI5			Jesus Wept
S.M.	dD7			Kambia
S.M.	fI7			Laban
S.M.	sd7		fuge	Lamberton
S.M.	sd7			Landaff
S.M.	rA7			Leperous Jew, The
S.M.	fI6			Lisbon (1)
S.M.	sD6			Little Marlborough
S.M.	fI7			Luther
S.M.	fI7			Mansfield
S.M.	dI7			Marion (2)
S.M.	dI7			Marshfield
S.M.	sd7		fuge	Maryland
S.M.	fI7		fuge	Milford
S.M.	fI5			Mortality
S.M.	fI7			Nebraska
S.M.	fI5			New Year
S.M.	fI7			Newburgh
S.M.	dM5			Newry
S.M.	fL6	b.p.		Ninety-Third (A)
S.M.	fL6			Ninety-Third (B)
S.M.	sd7		fuge	Norwich (1)
S.M.	fI7			Olney (2)
S.M.	dI7			Sharon (1)
S.M.	lP5			Shawmut
S.M.	fI6			Shepherd
S.M.	fI7			Shirland
S.M.	fI7			Silver Street (A)
S.M.	fI7			Silver Street (B)
S.M.	rD6			Sing to me of Heaven
S.M.	fI7		fuge	Sounding Joy (2)
S.M.	rD6		fuge	Spaldwick
S.M.	fI6			St. Thomas
S.M.	fI6		fuge	Stafford

meter	mode	b.p.	fuge	tune name
S.M.	fI7			Stonington
S.M.	sD6			Twenty-Fifth
S.M.	fI6			Warren
S.M.	fI7			Watchman
S.M.	fL6	b.p.		Webster
S.M.	rD6			Weeping Saviour
S.M.	fI6	b.p.		Williams
S.M.	rA7		fuge	World Unknown
S.M.	fI7			Zion's Hill
S.M.	fI7			Zion's Joy
S.M.D.	fI7			Bealoth
S.M.D.	fI7			Dartmouth
S.M.D.	fI6			Gospel Tidings
S.M.D.	fI7		fuge	Lonsdale
S.M.D.	dI7			Sterling
S.M.D.	fI7		fuge	Worcester
6.4.6.4.6.7.6.4.	fL6			Happy Land (A)
6.4.6.4.6.7.6.4.	fI5			Happy Land (B)
6.6.4.6.6.6.4.	fL6			Bermondsey
6.6.4.6.6.6.4.	fI7			Hymn to the Trinity
6.6.4.6.6.6.4.	fI7			Native Country
6.6.4.6.6.6.4.	fI6			New Haven
6.6.6.6.8.6.8.6.	fI7			Friendship (2)
6.6.6.6.8.6.8.6.	fI7			Travelling to the Grave
6.6.8.D.	fI7		fuge	Amity (1)
6.6.8.D.	fI7			Dalston
6.6.8.D.	fI7		fuge	Sharon (2)
6.6.8.D.	fI7			Waterford
6.6.9.D.	rA6			Exultation
6.6.9.D.	sD6			Happiness (1)
6.6.9.D.	fI7			Merton
6.6.9.D.	dI7			Middlebury
6.6.9.D.	fL6	b.p.		Rapture (2)
6.6.9.D.	fI6			Rowley
6.6.9.D.	fI5			True Happiness
6.6.9.D.	fL6			Vernon (2)

meter	mode	b.p.	fuge	tune name
7.6.7.6.	fI7			Autauga
7.6.7.6.	fI7			Beggar, The
7.6.7.6.	dM7			Bound for Canaan
7.6.7.6.	fI7			Bower
7.6.7.6.	fI5			Burk
7.6.7.6.	dI7			Celebration
7.6.7.6.	dI6	b.p.		Christian Contemplation
7.6.7.6.	rD6			Conquering Soldier
7.6.7.6.	sd7			Delight (2)
7.6.7.6.	rA5			Ecstasy
7.6.7.6.	dI7			Emerald Gates
7.6.7.6.	fI6			Erie
7.6.7.6.	dI7			Eusebia
7.6.7.6.	dI6	b.p.		Faithful Soldier
7.6.7.6.	fI7			France
7.6.7.6.	fI7			Greenland
7.6.7.6.	fI6			Grieved Soul, The
7.6.7.6.	fI6	b.p.		Griffin
7.6.7.6.	dM5			Heavenly Armour
7.6.7.6.	fI7			Hightower
7.6.7.6.	rA6	b.p.		Holy City
7.6.7.6.	fI7			Lost City, The
7.6.7.6.	rA7			Mexico
7.6.7.6.	rD6			Morning Worship
7.6.7.6.	fI5			Mutual Love
7.6.7.6.	fI7			Pacolet
7.6.7.6.	fI6	b.p.		Religion is a Fortune
7.6.7.6.	fL6			Richmond
7.6.7.6.	fL6	b.p.		Zion's Light
7.6.7.6.D.	fI7			Christian's Conflicts, The
7.6.7.6.D.	fL6	b.p.		Complainer
7.6.7.6.D.	dI7			Creation (3)
7.6.7.6.D.	fI7			Essay
7.6.7.6.D.	rA5			Good Physician, The
7.6.7.6.D.	fI7			Hosanna
7.6.7.6.D.	fI7			Missionary Chant
7.6.7.6.D.	fI7			Missionary Song
7.6.7.6.D.	dI7			Mountville
7.6.7.6.D.	rA7			Pleasant Ohio
7.6.7.6.D.	fI5			Romish Lady, The
7.6.7.6.D.	rD6			Salutation

meter	mode	b.p.	fuge	tune name
7.6.7.6.D.	dI7			Singing Christian, The
7.6.7.6.D.	rA7			Spiritual Sailor, The
7.6.7.6.D.	rA7			Traveller, The (1)
7.6.7.6.D.	fI7			Wedlock
7.6.7.6.D.	fI7			Yarmouth
7.6.7.6.7.7.6.	fI6			Amsterdam
7.6.7.6.7.7.6.	fI7			Delaware
7.6.7.6.7.7.6.	sd7			Eternal Home
7.6.7.6.7.7.6.	fI6			Invocation (1)
7.6.7.6.7.7.6.	fI5			Judgment (2)
7.6.7.6.7.7.7.	fI7			Elysian
7.6.7.6.7.7.7.	fI6			Jalinda
7.6.7.6.7.7.7.	fI6			Merdin
7.6.8.6.	fI7			Belleville
7.6.8.6.	fI6			Vanderver
7.7.	fL6			Come and Taste with Me
7.7.	fL6	b.p.		Golden Streets
7.7.	dM5			Heavenly King
7.7.	fI7			Sweet Canaan (2)
7.7.7.D.	fI6	b.p.		Holiness
7.7.7.D.	rD6			Indian's Farewell
7.7.7.D.	sd7			Road's-Town
7.7.7.D.	fL6			Rock of Ages
7.7.7.D.	fI7			Stanton
7.7.7.5.D.	dM7			Bruce's Address
7.7.7.5.D.	fI5			Cause of Christ, The
7.7.7.7.	fI6			Amity (2)
7.7.7.7.	sd7			Auburn
7.7.7.7.	rA6			Bozrah
7.7.7.7.	fI6			Canton
7.7.7.7.	fI7			Choral Song
7.7.7.7.	dI7			Convoy
7.7.7.7.	fI6	b.p.		Cookham
7.7.7.7.	fL6			Dove of Peace (2)
7.7.7.7.	fI7			Eton

meter	mode	b.p.	fuge	tune name
7.7.7.7.	dM5			Happy Children
7.7.7.7.	fI6			Hasten, Sinner, to be Wise
7.7.7.7.	fI6			Ianthe
7.7.7.7.	fI6			Interrogation (2)
7.7.7.7.	fI7			Ionia
7.7.7.7.	sD6			King of Peace
7.7.7.7.	fI6			Kingwood (1)
7.7.7.7.	fI6			Marcellas, The
7.7.7.7.	fI6	b.p.		Martyn
7.7.7.7.	sd7			Morning Star (1)
7.7.7.7.	dI7			Pleyel's Hymn (B)
7.7.7.7.	fI7			Redeeming Love (1)
7.7.7.7.	fI5			Religion is Sweet
7.7.7.7.	fI6	b.p.		Talbotton
7.7.7.7.	fI7			They that Conquer
7.7.7.7.	fI7			Wilmington
7.7.7.7.	fI7			Wilmot
7.7.7.7.	fI7			Winchester (1)
7.7.7.7.D.	dI7			Benevento
7.7.7.7.D.	rA7			Canon
7.7.7.7.D.	fI7			Eltham
7.7.7.7.D.	fI7			Middletown (A)
7.7.7.7.D.	fI7			Middletown (B)
7.7.7.7.D.	fI7			Night Watchman
7.7.7.7.D.	fI7			Texas (2)
7.7.7.7.D.	fI7			Watchman! Tell us of the Night
8.6.8.6.8.8.8.6.	fI7			All is Well
8.6.8.6.8.8.8.6.	fI6	b.p.		Cross, The
8.6.8.6.8.8.8.6.	fI7			Lorinda
8.6.8.6.8.8.8.6.	rA7			Will You Go?
8.6.8.8.6.	fI7			Heritage
8.6.8.8.6.	fI6			Woodland
8.7.8.7.	fI7			Albert
8.7.8.7.	fI5			Animation (1)
8.7.8.7.	rD6	b.p.		Athens
8.7.8.7.	fI7			Ball Hill
8.7.8.7.	fI7			Charlestown
8.7.8.7.	dM5			Church's Desolation, The

meter	mode	b.p.	fuge	tune name
8.7.8.7.	fI5			Collins
8.7.8.7.	fI5			Columbiana
8.7.8.7.	fI7			Dayspring
8.7.8.7.	rD6			Dismission (1)
8.7.8.7.	fL6	b.p.		Dying Californian, The
8.7.8.7.	fI7			Family Circle
8.7.8.7.	fI5			Fount of Glory
8.7.8.7.	fL6			Glorious News
8.7.8.7.	fI7			Gray Ridge
8.7.8.7.	fI6			Greenville
8.7.8.7.	rD6			Hail Ye Sons
8.7.8.7.	fI6			Hallelujah Third
8.7.8.7.	fI6			Harwell
8.7.8.7.	fI5			Holy Manna
8.7.8.7.	fI7			Importunity
8.7.8.7.	fI6			Jubilee
8.7.8.7.	sd7			Kingston
8.7.8.7.	fL6			Look Out
8.7.8.7.	dM5			Louisiana
8.7.8.7.	rA7			Mecklinburgh
8.7.8.7.	fI7			Middlebrook
8.7.8.7.	rD6			Montague
8.7.8.7.	sd7			Mount Calvary
8.7.8.7.	lP6			Mount Zion (1)
8.7.8.7.	fI5			New Harmony
8.7.8.7.	sD6			New Monmouth
8.7.8.7.	fI7			Olney (1)
8.7.8.7.	rA7			Palms of Victory
8.7.8.7.	rA5			Parting Friends (1)
8.7.8.7.	rA5			Restoration (2)
8.7.8.7.	fI7			Ripley
8.7.8.7.	sd7			Shouting Song
8.7.8.7.	rA5			Sion's Security
8.7.8.7.	fI7			Soldier's Return, The
8.7.8.7.	sd7			Sons of Sorrow
8.7.8.7.	fI6			Sweet Communion
8.7.8.7.	fI6			Tamworth
8.7.8.7.	fI7			Temple
8.7.8.7.	fI7			Thorny Desert
8.7.8.7.	sD5			Villulia
8.7.8.7.	fL6	b.p.		Warrenton

meter	mode	b.p.	fuge	tune name
8.7.8.7.D.	rA7			Autumn
8.7.8.7.D.	sm6			Babe of Bethlehem, The
8.7.8.7.D.	sd7			Concert
8.7.8.7.D.	dI7			Disciple
8.7.8.7.D.	fI7			Hallelujah (1)
8.7.8.7.D.	sD6			Jefferson
8.7.8.7.D.	dI6			Little Children
8.7.8.7.D.	dI7			Ornan
8.7.8.7.D.	fI5			Our Journey Home
8.7.8.7.D.	sm6			Repose (A)
8.7.8.7.D.	sd7			Repose (B)
8.7.8.7.D.	fI6			Shields (1)
8.7.8.7.4.7.	sD6			Can I Leave You?
8.7.8.7.4.7.	fI7			Gratitude
8.7.8.7.4.7.	fI6			Invitation (2)
8.7.8.7.4.7.	fL6			Invitation New
8.7.8.7.4.7.	sm6	b.p.		Invocation (2)
8.7.8.7.4.7.	fL6			Missionary Hymn
8.7.8.7.4.7.	fI7			Missionary's Adieu
8.7.8.7.4.7.	fI7			Oliphant
8.7.8.7.4.7.	fL6			Return Again
8.7.8.7.4.7.	fI5			Waynesville
8.7.8.7.4.7.	fI7			Zion (2A)
8.7.8.7.4.7.	fI7			Zion (2B)
8.8.	rA6	b.p.		Antioch (2)
8.8.	fI6			Better Day
8.8.	rA5			Burges
8.8.	rD6	b.p.		Carter
8.8.	fI7			Christian Prospect
8.8.	sd7			Christian's Delight
8.8.	fI5			Contented Soldier
8.8.	sm6			Derrett
8.8.	fI5			Desire for Piety
8.8.	fI5			Done with the World
8.8.	fI5			Go On
8.8.	sd7			Heaven Born Soldiers
8.8.	fI7			Heavenly Canaan
8.8.	rA5			Hebbord
8.8.	fI7			Humble Penitent
8.8.	sD6			I'm on my Journey Home

meter	mode	b.p.	fuge	tune name
8.8.	rA5			In that Morning
8.8.	rA5			Lisbon (2)
8.8.	fI5			Navigation
8.8.	dM7			Over Jordan
8.8.	dM6	b.p.		Paradise (4)
8.8.	fI6			Promise (A)
8.8.	fI6			Promise, The (B)
8.8.	fI5			Roll Jordan
8.8.	fI6	b.p.		Service of the Lord
8.8.	fL6	b.p.		Struggle On
8.8.	dI6			Sweet Canaan (1)
8.8.	rD6	b.p.		Sweet Morning
8.8.	dI6			Sweet Union
8.8.	fL6			Texas (1)
8.8.	sm6			Travelling Pilgrim (A)
8.8.	sm6			Travelling Pilgrim (B)
8.8.	fI5			We'll Soon be There
8.8.	rA7			Wilkes
8.8.8.6.8.8.8.8.6.	rA7			Messiah (1)
8.8.8.6.8.8.8.8.6.	sd7			Mount Hope
8.8.8.8.7.	fI5			Heavenly Union
8.8.8.8.7.	sm6	b.p.		Knoxville
8.8.8.8.8.4.	fI7			Gospel Trumpet (1)
8.8.8.8.8.4.	fI7		fuge	Gospel Trumpet (2)
8.8.8.8.8.4.	fI6			Urmund
8.9.8.9.9.10.10.9.	dI7			Bequest
8.9.8.9.9.10.10.9.	fL6			Legacy
9.8.9.8.	rA7			Fulfilment
9.8.9.8.	rA6			Parting Friends (4)
9.8.9.8.	fI5			Redeeming Grace
9.8.9.8.	fL6	b.p.		Sawyer's Exit
9.8.9.8.D.	dI6			Father Land
9.8.9.8.D.	rA5			Help me to Sing
9.10.9.10.	dI7			Home in Heaven, A (A)
9.10.9.10.	fI7			Home in Heaven, A (B)

meter	mode	b.p.	fuge	tune name
10.10.	fI6			Come, Tell me of your Ship
10.10.	fI6			Happy Sailor, The
10.10.	fI5			Old Ship of Zion, The
10.10.10.D.	fI7			New Fiftieth
10.10.10.D.	fI7			Symphony
10.10.10.10.	rA7		fuge	Babylonian Captivity
10.10.10.10.	dI7			Dawning Light
10.10.11.11.	fI6			Confidence (1)
10.10.11.11.	fI7			Cuba (2)
10.10.11.11.	fI7			Harmony (1)
10.11.10.11.	fI7			Restoration (1)
10.10.11.11.	fI7			Saint Michael's
10.11.10.11.	fI7			Send a Blessing
10.11.10.11.	fI5			Sweet Harmony
10.11.10.11.	dI7			Unitia
11.8.11.8.	fI6			Concord (2)
11.8.11.8.	fI6			Davis
11.8.11.8.	fI6	b.p.		Dying Christian, The
11.8.11.8.	fL6	b.p.		Lone Pilgrim (C)
11.8.11.8.	fL6			Lone Pilgrim, The (A)
11.8.11.8.	fL6	b.p.		Lone Pilgrim, The (B)
11.8.11.8.	fI7			Loved Ones, The
11.8.11.8.	fI7			New Salem
11.8.11.8.	sd7			Samanthra
11.8.11.8.	rA6			Solicitude (1)
11.8.11.8.	rD6	b.p.		Song of Texas, A
11.10.11.10.	fI7			Come, Ye Disconsolate (1)
11.10.11.10.	dI7			Come, Ye Disconsolate (2)
11.10.11.10.	fI6	b.p.		Shepherd's Star, The
11.10.11.10.	rA7			Star in the East (1A)
11.10.11.10.	rA6	b.p.		Star in the East (1B)
11.11.11.11.	dI7			Banquet of Mercy
11.11.11.11.	fI5			Bellevue (2)
11.11.11.11.	fI6			Blooming Wilderness, The
11.11.11.11.	fI6			Bower of Prayer (A)
11.11.11.11.	fI7			Bower of Prayer, The (B)

meter	mode	b.p.	fuge	tune name
11.11.11.11.	fI5			Bowers
11.11.11.11.	fI7			Brooklyn
11.11.11.11.	rA7			Cheerful
11.11.11.11.	fI5			Christian's Farewell, The
11.11.11.11.	sd7			Coldwater
11.11.11.11.	rA7			Cumberland
11.11.11.11.	rA7			Expression
11.11.11.11.	fI5			Hartwell
11.11.11.11.	dI7			Home
11.11.11.11.	fI7			Home, Sweet Home
11.11.11.11.	rD6			Imandra
11.11.11.11.	fI6	b.p.		Imandra New
11.11.11.11.	fI7			Isles of the South
11.11.11.11.	fI6			John Adkin's Farewell
11.11.11.11.	sD6			Many Wants, The
11.11.11.11.	fI7			Meditation (3)
11.11.11.11.	dI7			Morgan
11.11.11.11.	sd7			Mouldering Vine, The
11.11.11.11.	fI7			Murillo's Lesson
11.11.11.11.	fI7			Old Troy
11.11.11.11.	fL6			Permanence
11.11.11.11.	fI7			Perseverance
11.11.11.11.	fI6			Persia
11.11.11.11.	fI6			Redemption (1)
11.11.11.11.	fI7			Rock, The
11.11.11.11.	fI5			Separation New
11.11.11.11.	fI5			Sincerity
11.11.11.11.	fI5			Slabtown
11.11.11.11.	fI7			Solicitude (2)
11.11.11.11.	sd7			Summer
11.11.11.11.	fI5			Sweet Gliding Kedron
11.11.11.11.	dI7			Sweet Home
11.11.11.11.	dI7			Thou art Passing Away
11.11.11.11.	fI7			Triumph
11.11.11.11.	rD6	b.p.		Versailles
11.11.11.11.	sm6			War Department
11.11.11.11.D.	fI6			Bowman
11.11.11.11.D.	rA7			Columbia
11.11.11.11.D.	sd7			Hermit
11.11.11.11.D.	rA7			Star of Columbia

meter	mode	b.p.	fuge	tune name
12.9.12.12.9.	sD6			Captain Kid
12.9.12.12.9.	rA5			Solemn Thought
12.9.12.12.9.	sm6			Wondrous Love
12.11.12.11.	rA7			American Star, The
12.11.12.11.	sm6			Blessed Bible, The
12.11.12.11.	fI5			Eagle Grove
12.11.12.11.	rA7			Family Bible (2)
12.11.12.11.	sd7			Farewell (1)
12.11.12.11.	sD6	b.p.		Royal Band, The
12.11.12.11.	fI5			Transport, The
12.11.12.11.D.	fI5			Family Bible, The (1)
12.11.12.11.D.	fL6			South Union
12.11.12.11.12.12.12.11.	rD7			Eden of Love
12.11.12.11.12.12.12.11.	fL6			Weary Pilgrim's Consolation, The
13.11.12.12.	fI6	b.p.		Alldridge
13.11.12.12.	fI6			Hymn
P.M. (5.5.5.11.D.)	fI7			Lucas
P.M. (5.5.5.6.6.5.)	sd7			Vienna
P.M. (5.5.6.5.)	sd7			Old German
P.M. (5.7.5.7.)	dI7			Singing School
P.M. (6.4.6.4.)	fI6	b.p.		To-Day
P.M. (6.5.6.5.D.)	sD6			Redemption (3)
P.M. (6.6.6.4.D.)	rA7			Reflection (2)
P.M. (6.6.6.6.)	fI6	b.p.		Marston
P.M. (6.6.8.4.D.)	fI7			Goodly Land, The
P.M. (6.6.10.D.)	rA7			Christian's Nightly Song, The
P.M. (6.7.6.7.)	fI6			Buonaparte
P.M. (7.6.)	dI6			Floyd
P.M. (7.6.7.6.7.6.7.7.)	dM5			Midnight Cry, The
P.M. (7.6.7.6.7.8.7.6.)	sd7			Mendon (1)
P.M. (7.6.7.6.8.6.7.6.)	rA7			Vale of Sorrow
P.M. (7.6.7.6.8.8.6.6.)	fI7			Pearl, The
P.M. (7.6.7.7.)	fI7			Soft Music
P.M. (7.6.8.8.8.6.)	lA6	b.p.		Hebrew Children
P.M. (7.7.5.7.7.)	fI7			Jesus Rose
P.M. (7.7.7.6.D.)	fI5			Christian, The
P.M. (7.7.7.7.10.10.)	fI7			David's Victory

meter	mode	b.p.	fuge	tune name
P.M. (7.7.7.9.)	fI7			Crucifixion
P.M. (7.7.8.7.D.)	dI7			Church Triumphant
P.M. (7.8.7.8.)	fI6			Land of Pleasure
P.M. (7.8.7.8.7.8.7.8.7.7.8.8.)	fI6			Christian Soldier (2)
P.M. (7.9.7.9.)	sD6			Weary Pilgrim
P.M. (7.9.7.9.D.)	fI5			Martial Trumpet, The
P.M. (8.10.10.10.10.10.)	fI7			Rivulet, The
P.M. (8.4.8.4.)	fI7			Long Time Ago
P.M. (8.4.8.4.8.8.8.4.)	dI7			Welch
P.M. (8.6.)	fL6			Victoria
P.M. (8.6.8.4.)	sD6			Olive Shade
P.M. (8.6.8.6.8.8.7.6.)	fI6	b.p.		Simon's Cross
P.M. (8.6.8.8.6.)	dI7			There's Nothing True But Heaven
P.M. (8.6.8.8.8.8.8.8.)	sd7			Newport (1)
P.M. (8.7.)	fI7			I have my Trials
P.M. (8.7.8.7.7.7.)	fI6			Precious Bible
P.M. (8.7.8.7.8.8.8.7.)	fI7			Friendship (1)
P.M. (8.7.8.8.7.)	fI5			Prospect of Heaven
P.M. (8.8.11.8.)	fI5			Endless Distress
P.M. (8.8.6.6.)	fI6			Let us Go
P.M. (8.8.6.8.8.8.6.)	fI6			Converse
P.M. (8.8.7.8.8.7.12.12.)	sd7			Morning Star (2)
P.M. (8.8.7.D.)	sd7			Lena
P.M. (8.8.8.6.D.)	fI6			Christian's Hope, The
P.M. (8.8.8.8.7.7.)	fI7			Spring (2)
P.M. (9.6.7.10.)	fL6			Saints Bound for Heaven, The
P.M. (9.6.9.6.8.8.8.6.)	fI5			Mercy's Free
P.M. (9.8.8.8.)	fL6	b.p.		Cuba (1)
P.M. (9.9.8.8.D.)	fI5			Martin
P.M. (9.9.9.9.)	sd7			Wake Up
P.M. (10.10.10.10.10.)	fI6			When I am Gone
P.M. (10.10.10.10.10.8.10.8.)	fL6			Drunkard's Burial, The
P.M. (10.13.11.13)	dM5			Weeping Pilgrim
P.M. (10.8.10.8.)	rA7			Sophronia
P.M. (11.11.11.10.)	fI7			Portuguese Hymn
P.M. (11.11.11.5.)	fI7			Sappho
P.M. (11.11.11.D.)	fI6			Christmas Hymn
P.M. (11.11.12.12.)	fI6			Drummond
P.M. (11.12.11.11.)	dI7			Soldier's Dream, The
P.M. (11.12.12.12.)	fI7			Trumpet, The (2)
P.M. (12.10.10.10.	sD6			Great Day, The
P.M. (12.11.12.11.11.11.11.11.)	dM6	b.p.		Christian Warfare, The

meter	mode	b.p.	fuge	tune name
P.M. (12.11.12.11.D.)	fL6			Old-Fashioned Bible, The
P.M. (12.12.12.12.)	sd7			Seaman
P.M. (12.12.12.12.11.)	fI6			Indian's Petition, The
P.M. (12.12.12.13.)	fI6			Millville
P.M. (12.8.12.8.)	rA7			Union (3)
P.M. (12.8.8.8.)	fI7			Pilgrim's Farewell
P.M. (12.8.8.8.6.)	fI7			O Come, Come Away
P.M. (13.11.12.12.)	fL6			Funeral Thought (2)
Set Piece	fI7			Blessed be the Lord Forevermore
Set Piece	fI7			Brethren Pray
Set Piece	sd7			Claremont
Set Piece	fI5			Day of Judgment
Set Piece	fL6			Doxology
Set Piece	fI7			Few Days
Set Piece	fI7			Hail Columbia
Set Piece	dM6			Jolly Soldier
Set Piece	dI7			Loving Jesus
Set Piece	rA5			Marion (1)
Set Piece	sd7			Monroe
Set Piece	fI7			Mount Olivet
Set Piece	fI7			New York Anthem
Set Piece	sd7			Transporting News
Set Piece	dM5			Traveller, The (2)
Set Piece	fL6			Weeping Mary (1)
Set Piece	rA7			Weeping Mary (2)
Set Piece	fI5			Weeping Peter
Set Piece	fI7			When Shall We Meet Again?
Set Piece	fI5			Zion's Walls
ANTHEMS – see following page				

Fuging Tunes, in Order by Meter and then by Name

fuge	mode	b.p.	tune name	meter
fuge	rA7		Alabama	C.M.
fuge	fl7		Bethlehem	C.M.
fuge	fl7		Boston (2)	C.M.
fuge	sd7		Calvary	C.M.
fuge	fl6		Canaan (1)	C.M.
fuge	fl7		Conversion	C.M.
fuge	rD6		Eternal Day	C.M.
fuge	fl7		Exhortation (2)	C.M.
fuge	fl7		Grafton	C.M.
fuge	rA7		Grantville	C.M.
fuge	fl6		Heavenly Dove (1)	C.M.
fuge	fl7		Hinsdale	C.M.
fuge	dl7		Joyful Sound	C.M.
fuge	fl7		Liberty	C.M.
fuge	fl7		Marcus Hook	C.M.
fuge	rD6		Melancholy Day	C.M.
fuge	fl6		Milinda	C.M.
fuge	fl7		Morality	C.M.
fuge	fl7		Morning	C.M.
fuge	rA7		Mosley	C.M.
fuge	fl7		Mount Vernon (1)	C.M.
fuge	fl7		New Jerusalem (1)	C.M.
fuge	rA7		New Jordan	C.M.
fuge	fl6		Ninety-Fifth	C.M.
fuge	rA7		North Salem	C.M.
fuge	fl7		Northfield	C.M.
fuge	fl7		Norwich (2)	C.M.
fuge	fl7		Ocean	C.M.
fuge	fl7		Omega	C.M.
fuge	fl7		Oxford	C.M.
fuge	fl7		Protection (1)	C.M.
fuge	fl7		Rainbow	C.M.
fuge	fl6		Raymond	C.M.
fuge	fl6		Sherburne (1)	C.M.
fuge	fl7		Sounding Joy (1)	C.M.
fuge	rA7		Sutton (1)	C.M.
fuge	sd7		Trumble	C.M.
fuge	sd7		Wesley	C.M.
fuge	dl7		Westminster	C.M.

fuge	mode	b.p.	tune name	meter
fuge	fl7		Zion (1)	C.M.
fuge	sd7		Repentance	C.M.D.
fuge	fl7		Harmony (2)	C.P.M.
fuge	fl7		Southwell	C.P.M.
fuge	rA7		All Saints New	L.M.
fuge	fl7		Ballstown	L.M.
fuge	fl7		Bridgewater	L.M.
fuge	fl7		Bristol	L.M.
fuge	rD6		Carlisle	L.M.
fuge	fl7		Clinton	L.M.
fuge	rA7		Complaint	L.M.
fuge	rD6		Cowper	L.M.
fuge	fl7		Dominion	L.M.
fuge	sD6		Exhortation (1A)	L.M.
fuge	sD6		Exhortation (1B)	L.M.
fuge	rA7		Exit	L.M.
fuge	sD6		Garden	L.M.
fuge	rA7		Greenwich	L.M.
fuge	fl7		Hermon	L.M.
fuge	fl7		Huntington	L.M.
fuge	rA7		Immensity (1)	L.M.
fuge	fl7		Invitation (1)	L.M.
fuge	sD6		Jerusalem (2)	L.M.
fuge	sd7		Madison	L.M.
fuge	fl6		Mandaville	L.M.
fuge	fl7		Migdol	L.M.
fuge	rA7		Morning Meditation	L.M.
fuge	dI7		Mount Pleasant (2)	L.M.
fuge	rA7		Mount Vernon (2)	L.M.
fuge	sd7		Pennsylvania	L.M.
fuge	rA7		Russell	L.M.
fuge	sD6		Russia	L.M.
fuge	fl7		Saints' Repose	L.M.
fuge	fl7		Schenectady (A)	L.M.
fuge	fl7		Schenectady (B)	L.M.
fuge	rA7		Stratfield	L.M.
fuge	fl7		Voice of Nature, The	L.M.
fuge	sd7		Whitestown	L.M.
fuge	sD6		Williamstown	L.M.
fuge	rD6		Woburn	L.M.
fuge	fl7		O Praise the Lord in that Blest Place	L.M.D.

fuge	mode	b.p.	tune name	meter
fuge	sd7		Greenfield	L.P.M.
fuge	fl7		New Lebanon	L.P.M.
fuge	fl7		Bellevue (1)	M.H.
fuge	rA7		Delight (1)	M.H.
fuge	fL6		Lenox	M.H.
fuge	rD6		America	S.M.
fuge	sM7		Arbour	S.M.
fuge	fl6	b.p.	Bridge Town	S.M.
fuge	rA7		Content	S.M.
fuge	fl7		Cranbrook	S.M.
fuge	fl7		Creation (1)	S.M.
fuge	rA7		Evening Shade	S.M.
fuge	rD6		Florida	S.M.
fuge	sd7		Lamberton	S.M.
fuge	sd7		Maryland	S.M.
fuge	fl7		Milford	S.M.
fuge	sd7		Norwich (1)	S.M.
fuge	fl7		Sounding Joy (2)	S.M.
fuge	rD6		Spaldwick	S.M.
fuge	fl6		Stafford	S.M.
fuge	rA7		World Unknown	S.M.
fuge	fl7		Lonsdale	S.M.D.
fuge	fl7		Worcester	S.M.D.
fuge	fl7		Amity (1)	6.6.8.D.
fuge	fl7		Sharon (2)	6.6.8.D.
fuge	fl7		Gospel Trumpet (2)	8.8.8.8.8.4.
fuge	rA7		Babylonian Captivity	10.10.10.10.
fuge	fl7		Anthem from Luke	Anthem
fuge	sd7		Farewell Anthem	Anthem
fuge	dI7		Heavenly Vision	Anthem

Glossary

The following definitions are offered for the terms employed in the present study and in discussion of the topic in general. The latter are included to encourage further interest in the subject. Closer examination will reveal a depth and richness in fasola hymnody equal to or surpassing that of songs composed or arranged according to conventional standards.

NB: an apostrophe ' after a note locates it in the octave above the tonic in a scale, e.g. s*ol-re'*

acoustics: the science of sound, including the production of sounds (manner, environment etc.)
Aeolian mode: tonic is *la*; the common practice "minor" scale, with semitones between the 2nd- 3rd and 5th-6th degrees
ambit: the range of a musical scale
augmented fourth: one half step above a perfect fourth, e.g. *fa-ti;* enharmonic with a diminished fifth
authentic range: defined by Guido (see below) as extending from the tonic to the octave
cadence: concluding phrase of a melody or of a section within a melody
cent: acoustic unit of measurement used in equal temperament to identify fixed pitches
chromatic: describes the scale composed of twelve semitones in succession
Church Modes: the system devised by Guido d'Arezzo (c. 1025), and elaborated by Glarean (1547)
Cooper book: a revision of *The Sacred Harp* (1844) first published in 1902 by W. M. Cooper of Dothan, Alabama; subsequent editions remain one of the two revisions still in common use.
counterpoint: the simultaneous sounding (singing) of two or more separate lines of music; cf. harmony
degree: particular number among the sequential notes of a scale, e.g. 3rd, 5th etc.
Denson book: a revision of *The Sacred Harp* (1844) first edited by Joe S. James in 1911, and thereafter by members of the Denson family in Alabama; Thomas J. Denson established the Sacred Harp Publishing Company (now in Bremen, Georgia) in 1936. Subsequent versions, now edited by a committee, have remained the more popular of the two revisions still in common use.
diatonic: describes scales composed of two intervals, the tone and the semitone (half the acoustic distance of the former)
diazeuxis: as defined by Boethius (5th-6th cc. AD), disjunct fourths, separated by a whole tone, e.g. *do-fa-sol-do'*
diminished fifth: one half step below a perfect fifth, e.g. *ti-fa';* enharmonic with an augmented fourth
dispersed harmony: characteristic of *The Sacred Harp,* esp. earlier editions, and of other hymnals of the same genre; identified by Dorothy Horn (1970) as quartal harmony, may also refer to polyphonic character of the earlier arrangements
dominant: the fifth degree of a scale above the tonic, also a fourth below the tonic (see **inversion**)
Dorian mode: tonic is *re,* with semitones between the2nd- 3rd and 6th-7th degrees
dyad: a harmonic chord composed of two notes,, e.g. *do-fa* or *do-sol*, characteristic of quartal rather than tertian harmony
Elizabeth I (1533-1603) Queen of England during the initial stage of the English colonization of North America
enharmonic: a note or interval equivalent to an adjoining note or interval, but named differently, e.g. E# = F
e**qual temperament**: the now generally accepted tuning system which places an equal acoustic distance between each semitone of the chromatic scale, and so equalizes the distances between tones and semitones, respectively, of the diatonic scale

fasola: an older solmization employed in Elizabethan times in England and in Colonial America, and which survives in *The Sacred Harp* (Denson book, 1991)
fixed pitch: sound (higher or lower) of a note identified with a specific frequency in cycles per second, or *Hertz* (Hz)
flat: a note or interval reduced by one half step; as applied in the present study to the semitones *mi* and *ti,* one half step above the preceding note in a scale, and a whole step before the following note in the scale
gamut: *(older usage)* the full range of pitches in a musical system (scale or melody)
gapped scale: a diatonic scale omitting one or both of the semitones
Glarean, Heinrich: expanded (1547) the Guidonian system (see following) to admit *do* and *la* as tonics of the Ionian and Aeolian modes, respectively, and their plagal versions.
Guido of Arezzo: aka Guido d'Arezzo; developed (1025) a system of modal classification for Gregorian Chant, using the notes *re, mi, fa* and *sol* as tonics; traditional music theory is ultimately founded on his work
half step: aka semitone, the lesser of the two intervals used in the diatonic scale
harmonic series: resonant frequencies (overtones) which accompany the production of a musical sound
heptatonic: the complete diatonic scale, comprised of seven notes
hexachord: a scale composed of six successive notes in a diatonic scale
hexatonic: a diatonic scale omitting one semitone
incipit: the opening phrase of a melody
interval: the acoustic distance between two notes; also the note separated by that distance from the previous note
intonation: (see **temperament**); also, the opening phrase of a melody (see **incipit**)
inversion: displacement of the lower of two intervals to the octave above the other interval, e.g. the inversion of f*a-la* is *la-fa'.* The term also applies to analogous pairs of intervals; the previous example illustrates the minor 3rd is the inversion of the major 6th
Ionian mode: tonic is *do*; the common practice "major" scale, with semitones between the 3rd- 4th and 7th-8th degrees
just intonation: a modification of Pythagorean tuning to arrive at the true octave
Locrian mode: tonic is *ti,* with semitones between the 1st-2nd and 4th-5th degrees
Lydian mode: tonic is *fa,* with semitones between the 4th-5th and 7th-8th degrees
major scale: in common practice, the Ionian mode (see above); in modal terms, those scales with a major third above the tonic
major second, **third**, **sixth** or **seventh**: these intervals correspond to the respective degrees of the Ionian mode
meter: the rhythmic structure of a hymn, generally consisting of a fixed pattern of accents in each verse of a stanza
minor second, **third**, **sixth** or **seventh**: these intervals are each one half step lower than their major counterparts, and so correspond to the respective degrees of the Phrygian mode
mixed range: as defined by Bronson, extends from a fourth (the dominant) below to the octave above the tonic
Mixolydian mode: tonic is *sol,* with semitones between the 3rd-4th and 6th-7th degrees
mode: a musical scale; in particular, a diatonic scale characterized by the specific positions of the semitones
natural: the unaltered pitch of a note; as applied in the present study to the semitones *mi* and *ti,* one whole step above the preceding note in a scale, and a half step before the following note in the scale

neutral third, **sixth**: either (often, not always, a semitone) is half the distance (i.e. ¾ step) between the minor and major interval of the same degree
note: a particular degree of a scale; in musical notation, a sign representing the pitch and duration of a musical sound
octave: the eighth note above another note in a diatonic scale**;** determined by the Pythagorean ratio 2:1
oral tradition: cultural material passed on from one generation to the next orally, rather than by writing
overtone: a frequency higher than the fundamental frequency of a sound, and which accompanies it
pentachord: a scale composed of five successive notes in a diatonic scale
pentatone: one of the five notes of a pentatonic scale, i.e. *fa, sol, la, do* or *re.*
pentatonic: a diatonic scale omitting both semitones
perfect fourth or **fifth**: 2½ or 3½ steps, respectively, above a previous note, esp. the tonic; determined by the Pyhagorean ratios 4:3 and 3:2, respectively
Phrygian mode: tonic is *mi,* with semitones between the 1st -2nd and 5th-6th degrees
plagal range: defined by Guido (see above) as extending a fifth above and a fourth below the tonic, i.e. from the dominant below to the dominant above the tonic
public domain: works (intellectual property) without legal restriction (often because copyrights have expired), and thus available for public use
Pythagorean comma: the small interval (approx. one quarter of a semitone) which occurs in Pythagorean tuning (see following) between two enharmonically equivalent notes, e.g. F and E#
Pythagorean tuning: a system of musical tuning in which the frequency ratios of all intervals are derived from the ratio 3:2, that of a perfect fifth, e.g. *do-sol*; named for the Greek philosopher Pythagoras of Samos (6th century BC)
quartal harmony: based on the interval of the fourth
quatrain: the most frequent stanzaic form used in hymns, consisting of four verses
raised sixth: the sixth degree of an Aeolian melody raised a semitone, thus making the mode Dorian
range: the distance from the lowest to the highest note in a melody
relative pitch: degrees of the scale identified by their relative distance from other degrees of the scale, rather than having fixed pitches
scale: the set of notes used in a melody or set of melodies
semitone: a half step, the smaller of the two intervals used in the diatonic scale
shape notes: a system of musical notation devised (1801, in the United States) to identify degrees of the scale by using different shapes for the note heads (see following)
sharp: a note or interval raised by one half step
sol-fa (Fr. *solfège,* It. s*olfeggio*): method of sight-singing which uses the names of the notes assigned by a system of solmization (see following, also **fasola**, above)
solmization: the names given to the successive degrees of a scale: for the diatonic scale, these are (since the Eleventh Century) *do* (aka *ut*), *re, mi, fa, sol, la* and *ti* (aka *si*)
stanza: the textual division of a hymn, having a set number of verses with a specific rhyme scheme; successive stanzas or pairs of stanzas are usually sung to the same melody
subdominant: the fourth degree above the tonic of a scale, also a fifth below the tonic (see inversion)
synaphe: as defined by Boethius (5th-6th cc. AD), conjunct fourths, superposed on a common tone, e.g. *re-sol-do′*
temperament: system of tuning, ie. the exact pitches used for successive degrees of a scale
tertian harmony: based on the interval of the third
tetrachord: four successive notes in a diatonic scale
tonality: the key structure of a melody (see **tonic**)
tone: a whole step, the larger of the two intervals used in the diatonic scale

tonic: the first note of a diatonic scale, and which identifies its mode or key
triad: a harmonic chord composed of two conjunct thirds, either major or minor,
e.g. *fa-la-do,* or *re-fa-la*
tritone: an interval comprising three whole tones; see **augmented fourth** or **diminished fifth**
verse: a single poetic line within a hymn, usually having a fixed number of syllables
and pattern of accents; sometimes (and incorrectly) used to mean stanza
whole step: a tone; the larger of the two intervals used in the diatonic scale

* * *

Bibliography

The following list comprises works most pertinent to the present study.

Bronson, Bertrand Harris. *The Traditional Tunes of the Child Ballads.*
(four vv., Princeton University Press 1959-1972)

Horn, Dorothy.
Sing to Me of Heaven: A Study of Folk and Early American Materials in Three Old Harp Books.
(University of Florida Press, 1970)

Jackson, George Pullen.
Another Sheaf of White Spirituals. (University of Florida Press, 1952)

id. *Down East Spirituals and Others: Three Hundred Songs Supplemental to the Author's Spiritual Folk-Songs of Early America.* (New York: J. J. Augustin, 1939)

id. *Spiritual Folk-Songs of Early America: Two Hundred and Fifty Tunes and Texts with an Introduction and Notes.* (New York: J. J. Augustin, 1937)

id. *White Spirituals in the Southern Uplands: The Story of the Fasola Folk, Their Songs, Singings and "Buckwheat Notes".* (University of North Carolina Press, 1933)

Sharp, Cecil J., ed. Maud Karpeles.
English Folk Songs from the Southern Appalachians. (Oxford University Press, 1932)

Weber, Max.
The Rational and Social Foundations of Music. (1921; Eng. tr. Southern Illinois University Press, 1958)

White, B. F. and Joel King, eds. *The Sacred Harp.*
("Denson" book: Sacred Harp Publishing Company, 1991 edition)

Yasser, Joseph.
Mediaeval Quartal Harmony: A Plea for Restoration.
(New York: American Library of Musicology, 1938)

id. *A Theory of Evolving Tonality.* (New York: American Library of Musicology, 1932)

THE ACOUSTIC BASIS OF THE DIATONIC SCALE

to which is appended

THE PYTHAGOREAN RATIOS OF THE DIATONIC SCALE

by David G. Jensen

VERSION 1.1 OF THIS DOCUMENT

The principle is simple; its application is complex, but not complicated..

A1. Music, originally and primarily vocal music, is among the defining activities of human behavior and experience. Its formative social role was expounded by the ancient Greek philosopher Plato (*ca* 427 – 347 BCE), whose concepts continue to permeate Western thought. It may be affirmed in this regard that singing is not merely an art, acquired and perfected under professional guidance, but a behavior, a social behavior, properly as integral in the conduct of human life as language. Like language, its practice consists not of a series of arbitrary conventions, but is governed by the capacities of the place (mouth) and manner (voice) of its production, and, in the case of singing, the nature of its medium (sound). The latter is the subject of the present essay.

NB: The chronology in the following is not intended to be comprehensive,
but any account of the subject requires reference to particular persons and events.

A02. Historically, music by definition consists of various series and combinations of sounds, which are differentiated by *pitch* (vibrations per second) and *interval* (the relative differnce between pitches, both horizontal (melody) and vertical (harmony). These sounds are generally drawn from sets of *notes* (sounds differentiated by interval). Such a set is a *scale.* The sequence of notes which comprise a scale, *degrees,* are numbered (second, third *etc*) from the tonic to the octave (§A06). A scale distinguished by particular intervals between its member notes is a *mode.* Pitch occurs in a theoretical continuum, although its selection is by no means random (§A20). On the other hand, the selection of intervals, despite occasional assertions to the contrary, is very much guided by nature.

A03. The science of these and the remaining properties of sound is *acoustics.*

A specific musical sound has the following attributes:

amplitude is loudness;

wavelength is the spatial distance between successive oscillations of pitch (propagated in air, and visually represented in diagrams), the speed of which constitutes

frequency; the higher the frequency, the shorter the wavelength. An acoustic

period is the time which elapses between the successive sound waves; the higher the pitch, the shorter the period.

A04. Rather than these characteristics of individual notes, however, the present essay concerns the tuning of notes in relation to each other, and the various *modes* which can be created by altering their sequence. It regards the precise fixing of tonal distances *between* the notes in the melody, rather than *harmony,* the simultaneous recital of parallel sequence(s) of notes above and/or below the melody.

A05. On the other hand, the acoustic science of *temperament,* the fixing of precise intervals between the notes, is far less difficult and obscure than it sometimes is presented to be. The visual charts and diagrams, *etc* at times appear to require an advanced knowledge of mathematics. A practical understanding of the subject, however, needs no more than command of basic arithmetic, including fractions and decimals, and elementary algebra (several variables), as will be shown in the following paragraphs.

https://davidgjensen.academia.edu/
This work © 2019 by David G. Jensen under a Creative Commons Attribution, non-Commercial, Share-Alike 4.0 International License (CC BY-NC-SA 4.0). See https://creativecommons.org/licenses/by-nc-sa/4.0/ for details.

A06. The issue became apparent in the Ancient World in the design and tuning of certain musical instruments. The Greek philosopher Pythagoras (*ca* 570 – *ca* 495 BCE), Plato's predecessor and known as well for his other mathematical discoveries, is credited with discovering the underlying principle of tonality, which is a numeric ratio. The legend is that he made this discovery listening to hammers of varying sizes and weights in a blacksmith's shop. He soon deduced that dividing the length of a string on an instrument in half will raise its note an *octave* (the eighth note following, perceived as the next highest occurrence of the key note of the scale). Further experimentation revealed that on a string pressed at two-thirds of its length, the lower, longer segment produces the fifth note (the *dominant*) above the *tonic* (key note). It was then easily deduced that the longer segment of a string pressed at three-fourths its length sounds the fourth degree (the *subdominant*) above the tonic. These proportions,

2 : 1 = octave, 3 : 2 = fifth and 4 : 3 = fourth

are among the primary and best-known tonal concepts in music. The sum of the factors, 2, 3 and 4, equals 10, which led Pythagoras and his followers to hold that number in special esteem. By happy coincidence, 10 is also the *radix* (numerical base) of Western and most other mathematics, although this likely derived from 10 being the number of fingers, the original counting device.

A07. Western music is *diatonic,* meaning that the notes which comprise a scale consist of two intervals: *tones* (also whole-steps) and *semitones* (also half-steps). As its name suggests, a semitone consists of half (variable within a narrow range) the frequency ratio of a tone, which can be characterized as half its "distance." The diatonic scale consists of seven notes, five tones and two semitones, beginning on the tonic and concluding with the octave, on which resumes the same sequence of intervals within a higher range of pitch.

A08. The semitones occur between series of two and three consecutive tones, respectively. By custom, the lower of two notes separated by a half-step is labeled the semitone; when the semitone is flat (reduced by a half-step), of course, the half-step separates it from the preceding note. The position of the semitones within the numerical sequence of notes in a scale varies according to mode. In the familiar "major" (historically *Ionian*) mode, this sequence consists of:

A. tone tone semitone tone tone tone semitone octave

The semitones here occur between the third-fourth and the seventh-eighth degrees of the scale.

Contrast the above with the sequence of intervals in the equally familiar "minor" (*Aeolian*) mode:

B. tone semitone tone tone semitone tone tone octave

The semitones here are found between the second-third and fifth-sixth degrees of the scale.

A09. The absolute pitches accorded the successive notes of the diatonic scale are by successive capital letters of the alphabet. These letters correspond with the white keys of a keyboard. The half-step is found between B-C and E-F.

A. Major: C D E – F G A B – C'

B. Minor: A B – C D E – F G A'

A10. As mentioned, these letters represent absolute pitches, centered within the broader range comfortable to the human ear and voice. Claims to the contrary notwithstanding, the specific pitches of the scale are fixed by custom or negotiated convention. The pitches accorded the various notes of a scale are computed, using the Pythagorean ratios, from the frequency of the tonic. Given that the specific pitches are arbitrary, logic suggests another set of names for the notes which is not dependent on the frequencies assigned to those intervals.

A11. Such a set of names given the notes is its s*olmisation.* In Western music, this is the familiar series *do, re, mi, fa, sol, la,* and *ti* (resuming on the next and higher *do*). This system was devised *ca* 1025 by a Benedictine monk, Guido of Arezzo (Italy). The names were derived from the initial syllables of a Latin hymn, although they were slightly modified later for practical purposes. The major scale begins on *do,* and the minor scale on *la.* From this, it can be easily deduced that the semitones are *mi* and *ti,* separated by a half-step from their following notes, *fa* and *do* respectively. The intervals in the *do-re-mi* scale are fairly stable. The use of accidentals (sharps and flats), modulation to another key, *etc*

were not really an issue until instrumental music became more complex in the later Middle Ages and the Renaissance. In vocal music, the only common accidentals were b-flat (lowered by a half-step) and, to a lesser degree, f-sharp (raised by a half-step). In fact, the flat sign (♭) was in origin a stylized 'b.'

A12. Intonation (§A27) begins with the relative pitches assigned by the ear to the various intervals, both melody (horizontal) and harmony (vertical). Although variable within a narrow range, the pitches of the different notes can be derived from the Pythagorean ratios described in §A06. This does not require that the singer inwardly calculate these ratios before each note. The Pythagorean ratios simply describe how the orderly structure of pitch differences within a piece of music is generated, a process which the ear is adept at discerning. This order is part of beauty. A melody is attractive not so much because of the sounds themselves, but the pattern of differences between the set of frequencies it contains. The other dynamic and complementary component of the process is the *overtone,* (also "harmonic") *series* (§A22).

A13. The Pythagorean ratios for the three "perfect" intervals, (four, actually, including the tonic), the most important notes of the scale, were cited in §A06. The next step is to compute the ratios for the remaining notes of the diatonic scale. To do so comfortably requires the additional concept of *inversion.* An inversion of any interval is the same number of (half-)steps above the tonic counted down from the octave, which itself is the inversion of the tonic. Simply reversing the ratio of an interval provides its inversion, albeit in the precedinging octave. Thus, the inversion of *sol* (3 : 2) is 2 : 3, whcih produces *FA* (upper case in this context indicates the octave below the tonic). Multiply by 2 (see §A14, following) to obtain *fa* (see P06), which is the invesion of *sol.*

A14. Likewise, if 2 : 1 indicates that the frequency of octave is twice that of the tonic. so 1 : 2 lowers it by the same degree. In functional terms, this means to multiply the octave times 1/2 to obtain the frequency of the tonic; and to multiply the tonic times 2/1 to obtain that of the octave. Thus, $2/3^{x}\ 2/1$ does indeed obtain the Pythagorean ratio 4/3 for the perfect fourth. The intervals of fourth, fifth and octave are "perfect" because they alone (with a single, glaring exception, the augmented fourth in the Locrian mode, P06) are stable throughout the various modes, which turn out to be mere permutations of the diatonic scale (§A11).

A15. The calculation of Pythagorean intervals can be performed among the ratios alone, without reference to a specific frequency. These calculations require only the four arithmetic operations applied to fractions. The primary operations are multiplication (for an interval above) and division (for an interval below. For example the addition of a fourth above the fifth can be obtained as follows:

A. A fifth, $3/2^{x}$ a fourth, $4/3 = 3^{x}\ 4/2^{x}\ 3 = 12/6$, or 2/1, or the Pythagorean ratio of the octave (§A06)

The inversion of this equation, a fifth below the octave, is obtained in this manner:

B. Using cross-multiplication, an octave, 2/1 ÷ a fifth, $3/2 = 2^{x}\ 2\ /\ 1^{x}\ 3$, or 4/3, the Pythagorean fourth.

A16. By using various combinations of these operations, it is possible to compute the Pythagorean ratios for all the degrees of the diatonic scale:

A. Major scale: *do* 3e0 : 2e0 *re* 3e2 : 2e3 *mi* 3e4 : 2e6 *fa* 2e2 : 3e1 *sol* 3e1 : 2e1 *la* 3e3 : 2e4 *ti* 3e5 : 2e7

B. Minor scale: *la* 3e0 : 2e0 *ti* 3e2 : 2e3 *do* 2e5 : 3e3 *re* 2e2 : 3e1 *mi* 3e1 : 2e1 *fa* 2e7 : 3e4 *sol* 2e4 : 3e2

A17. The only terms employed in Pythagorean ratios are exponentials of the integers 3 and 2 (3e0 and 2e0 both = 1), 3 usually the antecedent and 2 the consequent (3Ex : 2Ey), wtih some (§A17) apparent inversions, *e g* 2e2 : 3e1 in the Ionian mode. The reason for this is simple. Every degree of the chromatic (§A24) scale is distinquished by successive exponents of 3 (3e1 through 3e12) according to its position in the cycle of fifths. (P11). The term 2 in the ratio serves to locate the interval in the octave (in, above or below either the tonic or its octave (§A06).

A18. Despite certain current attempts to identify key with frequency, their correspondence is not absolute, and has varied historically and geographically. The current standard A4=440Hz is historically recent, and was not accepted internationally until 1955. This puts C4 (Middle C) at 261.656 Hz. The older standard, however, has some basis in nature, predicaticated on Pythagoras' (§A06) teaching that all bodies (physical entities) emit vibrations analogous to musical frequencies, a phenomenon traditionally characterized as the "music of the spheres."

A19. Modern science has affirmed that this assertion is true. It was predicted by the physicist Winfried Otto Schumann during 1952-4, and accurately measured a decade later, that the planet Earth emits a frequency of *ca* 8 Hz (7.83 Hz to be exact, although it varies slightly). Raising this frequency by five octaves (2e3 x 2e5 = 2e8) puts C4 at 256 Hz and A4 at 432 Hz, which in fact agrees with prior usage (§A02), proposed as a universal standard as early as 1713, and evidence for which also eremains in the structure of ancient instruments constructed *lit* millennia before (§A27). A4=432Hz has modern adherents for metaphysical as well as historical reasons, but is employed here (§A20) solely to reflect traditional use. Some find the lower frequencies preferable.aesthetically.

A20. A set of Tables under the title *Pythagorean Ratios of the Diatonic Scale* is appended to this essay (pp. 6-10), and includes the frequencies for each interval reckoned according to A4=432 (§A19).

021. Thus far, the system of Pythagorean ratios and their corresponding frequencies would appear to be compact and symmetrical, and diatonic tonality a closed system and consonant, *i e* free of unintended discord. Unfortunately, this is not the case, – or perhaps fortunately, for if it were, music would be less interesting, and far less capable of beauty. The culprit is the overtone series (also *harmonics,* or *partials,* §A12).

A22. The overtones are a set of less conspicuous frequencies which accompany the articulation (production) of any musical tone. The harmonic (overtone) series is generated simply by multiplying *f* (the *fundamental,* or tonic) x 1, 2, 3… . *f* x 1 is the first harmonic, x 2 the second harmonic, and so on. The harmonic series becomes progressively fainter and less audible in its successive multiples.

A23. It is sometimes claimed that diatonic tonality is the product of the harmonic series. This is partly true, in a sense complementary with the Pythagorean ratios, which govern the precise intervals. The problem is that the Pythagorean series is *exponential,* whereas the harmonic series is *arithmétic, i e* the Pythagorean frequencies are derived from various ratios of 3 and 2 (3Ex : 2Ey, and *vv.)*,whereas the harmonic series, as mentioned, is composed of successive multiples of *f* (x 1, 2, 3, *etc*). Thus, their products do not correspond directly, but coincide only on increasingly distant, although predictable, occasions (P13). Historically, this became evident in the following manner:

A24. The primary harmonic interval (third in the harmonic series) is the fifth (Pythagorean 3 : 2). Multiplying this ratio by itself produces a series of twelve notes, each a semitone, which comprise the *chromatic* scale, culminating on the octave:

F C G D A E B F# C# G# D# A# E# (= F) [B# (= C')]

This series, call the *Circle,* or *Cycle, of Fifths,* extends seven octaves, and so 2e7 must be factored into 2e12 : 3e12 to reduce the range to the equivalent interval. Thus, 2e19 : 3e12 = 524,288 : 531,441

531,441 / 524,288 = 1.0136432 ; - 1.0000000 = .0136432 (Pythagorean comma)

The *Cycle of Fourths* is the inversion of the Cycle of Fifths:

B E A D G C F B♭ E♭ A♭ D# G♭ C♭ (= B) [F♭ (= E')]

NB: As in §A09, the apostrophe (')in this context denotes the octave above the tonic.

A25. Thus, the octave concluding the Cycle of Fifths is not exact, but is very slightly sharp. The difference is known as the *Pythagorean comma.* Such minor differences recur through the calculation of Pythagorean intervals , and are often also called different sorts of comma, these and more specific names having been assigned by Ancient Greek theorists. The reason is obvious: no power of 3, an odd integer, can equal any power of 2, an even integer. Historically, the problem is universal; it becomes evident in the design and tuning of musical instruments (§A06), in particular those requiring fixed. distances, such as the finger holes on winds, and the frets on stringed instruments (A contiguous issue, of course, is the frequency range of which an instrument is capable.) Cultural traditions have arrived at various solutions; all require some alteration, addition or omission of intervals in order to make the octave

come out even and to obviate other incongruous dissonances. In the West, this question became acute in the design of keyboard instruments, first the organ in the Middle Ages, and especially during the Renaissance, with the development of those in which the strings are plucked (harpsichord) or struck (clavichord, and, later, piano), *etc*).

A26. The tuning problem became more difficult to avoid because the newer keyboards allowed more frequent accidentals (additional sharped and flatted notes), modulation, transposition and a broader range of keys (tonics) in general. This generated a period of unprecedented experimentation and development, in combination (*ensemble*) with other instruments as well. As the Pythagorean dissonances became more evident, systems of subtle alteration of pitches evolved in addition to those employed during the Middle Ages. As the present essay concerns vocal acoustics, this subject will not be discussed further, except to observe one compelling development (§A28) which remains an obstacle in the experience of older music, whether vocal or instrumental.

A27. The inherent acoustic asymmetry revealed by the Pythagorean ratios would have been evident, if not understood, in the earliest stagesof human musical culture. Artifacts excavated (§A20) in various regions include Neolithic-Era bone flutes, which require fixed intervals, over 40,000 years old. The issue was inescapable in the subsequent design of musical instruments. As also mentioned in §A25, different traditions adopted various solutions. The problem was most apparent in the definition and tuning of the semitones (*mi* and *ti*). At one extreme, China and neighboring cultures omitted them altogether. At the other extreme, tmusic in India, of similar antiquity, admitted and formalized microtones (intervals of less than a semitone). Every possible alternative, including the *shading* (nuanced variation in pitch according to context) of notes, is or has been employed at some place at some time. The tonality of Western Europe, as has been noted, is rooted in the mathematical speculations of Ancient Greece (§§A01 & A06).
The modification of ratios and frequencies to enable a true octave (§025) is *temperament,* although the term *intonation* is sometimes used in an analogous sense (§A12). Various resolutions of the Pythagorean dilemma have been attempted during the musical history of the West. Adjustments to this system were proposed as early as Aristoxenus (4th Century BCE) and Claudius Ptolemy (2nd Century CE). Much later (1722 & 1742), J. S. Bach's *Well-Tempered Clavier* promoted another example.

A28. A detailed history of temperament is beyond the scope of the present essay. Modern practice has accepted e*qual temperament* since the late Nineteenth Century, although this system had earlier advocates. Equal temperament resolves the problem by ignoring it, and reduces the diatonic scale to twelve equal semitones, each separated by 1.05946 Hz (= the 12th root of 2). This system has obvious advantages in the design of musical instruments, especially when mass production became possible with industrialization, and it facilitated the experiments in composition which ensued during the Twentieth Century, *i e* it radically changed Western tonality..

A29. Obviously, however, the intervals within the octave are subtly out of tune. It also distorts the enharmonic (§A23 & P13) effects of the overtone series. Moreover, it regards the degrees of the scale as functions of the octave, rather than *vice-versa* (§§17 &25). It is maintained that the advantages of the system far outweigh its deficits, and "accurate" intervals are defined as a narrow range of pitch which the ear is conditioned to perceive as equivalent. Indeed, the system and its various applications have been elevated to the virtual status of natural law. It does, however, require a preconscious re-tuning of auditory data to construct the natural tonal structure of what is heard,and the ear must be rigorously conditioned to hear equal-tempered intervals as "correct." Broadcast media are very effective at this. Even so, unaccompanied singer(s), by careful listening, may well recover, as some are, a very different experience, and one which is shared with their audience (§A01).

THE PYTHAGOREAN RATIOS OF THE DIATONIC SCALE

by David G. Jensen

P01. The diatonic scale consists ofseven notes: five tones (whole-steps) and two semitones (half-steps), which occur between two and three tones, respectively. In the major scale, the semitones are found between the third-fourth and seventh-eighth degrees, and in the minor scale, between the second-third and fifth-sixth.

P02. The *key signature* indicates those notes which must be raised (*sharps* ♯) or lowered (*flats* ♭) to form a major or minor scale on each successive note (as tonic) of the diatonic scale. The same key signature forms the minor (called *relative*) scale on the sixth degree of the major scale.

P03. TABLE I, below, shows the key signatures for the major and minor scales on each successive note (degree, not pitch) of the diatonic scale. The use of letters in the left-hand column differs slightly from those indicating the series of pitches in those keys. In the former context, capital letters indicate major keys, and lower-case represent minor keys.

F	Major	F	G	A	B♭	C	D	E	F’
d	relative minor	D	E	F	G	A	B♭	C	D’
C	Major	C	D	E	F	G	A	B	C
a	relative minor	A	B	C	D	E	F	G	A’
G	Major	G	A	B	C	D	E	F#	G’
e	relative minor	E	F#	G	A	B	C	D	E’ ‘
D	Major	D	E	F#	G	A	B	C#	D’
b	relative minor	B	C#	D	E	F#	G	A	B’
A	Major	A	B	C#	D	E	F#	G#	A’
f#	relative minor	F#	G#	A	B	C#	D	E	F#’
E	Major	E	F#	G#	A	B	C#	D#	E’
c#	relative minor	C#	D#	E	F#	G#	A	B	C#’
B	Major	B	C#	D#	E	F#	G#	A#	B’
g#	relative minor	G#	A#	B	C#	D#	E	F#	G#

P04. Other names, free of context, exist for degrees of the scale besides *do re mi*.

The following are comonly used for the notes of the diatonic scale:

1. tonic	3. mediant	5. dominan	7. leading tone
2. supertonic	4. subdominan	6. submediant	8. octave

The term *chromatic scale* refers to the twelve consecutive semitones contained within an octave:

1. first (tonic)	2. minor second	3. major second	4. minor third	5. major third	6. perfect fourth
7. augmented fourth*	8. perfect fifth	9. minor sixth	10. major sixth	11. minor seventh	12. major seventh

*The fourth is augmented in the Lydian mode (TABLE II), and the fifth is diminished in the Locrian. the two intervals are *enharmonic* (A4 = d5); see TABLE III. The interval is also called a *tritone,* as in it consists of three consectuive tones (whole steps).

P05. *Perfect* (abbrev. P) describes those intervals [first, fourth , fifth and octave) which, with two exceptions, rremain stable throughout the various modes; *minor* (m)denotes the lower of the two semitones which comprise a whole tone, and *major* (M) the higher of these semitones. *Augmentation* (A) is the rasing of any interval by a semitone (*e g* A6 = m7) and d*imunition* (d, adj. *diminished*) the lowering by a semitone (*e g* d4 = M3) . In the case of a whole tone which can be either major or minor, dimunition lowers it by a whole step, *e g* d6 = P5).

https://davidgjensen.academia.edu/
This work © 2019 by David G. Jensen under a Creative Commons Attribution, non-Commercial, Share-Alike 4.0 International License (CC BY-NC-SA 4.0). See https://creativecommons.org/licenses/by-nc-sa/4.0/ for details.

PYTHAGOREAN RATIOS OF THE PYTHAGOREAN SCALE, cont.

P06. TABLE II. Below and on the following page are tabulated the Pythagorean ratios for the successive permutations of the diatonic scale. They extend here for three octaves, of Middle C (C4), the octave below (C3) and the octave above (C5). They comprise both the Authentic (tonic to octave) and Plagal, or "Hypo-" (5th below tonic to 5th above) modes (fourteen in all) on each degree of the scale. The notes constituting each scale are shown **bold type** in its column. The ratios in these charts employ scientific e-notation for exponents, *e g* 2e3 = 2 raised to the 3rd power; capital E is used when the exponent is a lower-case alphabetic variable, *e g* 2En). The upper-case letters (A, B, C *etc.*), however listed in ther *note* column here indicate relative rather than absolute pitches, as do the degrees..

degree	note	Ionian	Hypo-Ionian	Dorian	Hypo-Dorian	Phrygian	Hypo-Phrygian	Lydian	Hypo-Lydian
DO	C3	3e0 : 2e1	3e0 : 2e1	2e2 : 3e2	2e2 : 3e2	2e5 : 3e4	2e5 : 3e4	3e1 : 2e3	3e1 : 2e3
RE	D3	3e2 : 2e4	3e2 : 2e4	3e0 : 2e1	3e0 : 2e1	2e2 : 3e2	2e2 : 3e2	3e3 : 2e6	3e3 : 2e6
MI	E3	3e4 : 2e7	3e4 : 2e7	3e2 : 2e4	3e2 : 2e4	3e0 : 2e1	3e0 : 2e1	3e5 : 2e9	3e5 : 2e9
FA	F3	2e1 : 3e1	2e1 : 3e1	2e4 : 3e3	2e4 : 3e3	2e7 : 3e5	2e7 : 3e5	3e0 : 2e1	3e0 : 2e1
SOL	G3	3e1 : 2e2	**3e1 : 2e2**	2e1 : 3e1	2e1 : 3e1	2e4 : 3e3	2e4 : 3e3	3e2 : 2e4	3e2 : 2e4
LA	A3	3e3 : 2e5	**3e3 : 2e5**	3e1 : 2e2	**3e1 : 2e2**	2e1 : 3e1	2e1 : 3e1	3e4 : 2e7	3e4 : 2e7
TI	B3	3e5 : 2e8	**3e5 : 2e8**	3e3 : 2e5	**3e3 : 2e5**	3e1 : 2e2	**3e1 : 2e2**	3e6 : 2e10	3e6 : 2e10
do	C4	**3e0 : 2e0**	**3e0 : 2e0**	2e3 : 3e2	**2e3 : 3e2**	2e6 : 3e4	**2e6 : 3e4**	3e1 : 2e2	**3e1 : 2e2**
re	D4	**3e2 : 2e3**	**3e2 : 2e3**	**3e0 : 2e0**	**3e0 : 2e0**	2e3 : 3e2	**2e3 : 3e2**	3e3 : 2e5	**3e3 : 2e5**
mi	E4	**3e4 : 2e6**	**3e4 : 2e6**	**3e2 : 2e3**	**3e2 : 2e3**	**3e0 : 2e0**	**3e0 : 2e0**	3e5 : 2e8	**3e5 : 2e8**
fa	F4	**2e2 : 3e1**	**2e2 : 3e1**	**2e5 : 3e3**	**2e5 : 3e3**	**2e8 : 3e5**	**2e8 : 3e5**	**3e0 : 2e0**	**3e0 : 2e0**
sol	G4	**3e1 : 2e1**	**3e1 : 2e1**	**2e2 : 3e1**	**2e2 : 3e1**	**2e5 : 3e3**	**2e5 : 3e3**	**3e2 : 2e3**	**3e2 : 2e3**
la	A4	**3e3 : 2e4**	3e3 : 2e4	**3e1 : 2e1**	**3e1 : 2e1**	**2e2 : 3e1**	**2e2 : 3e1**	**3e4 : 2e6**	**3e4 : 2e6**
ti	B4	**3e5 : 2e7**	3e5 : 2e7	**3e3 : 2e4**	3e3 : 2e4	**3e1 : 2e1**	**3e1 : 2e1**	**3e6 : 2e9**	**3e6 : 2e9**
do'	C5	**2e1 : 3e0**	2e1 : 3e0	**2e4 : 3e2**	2e4 : 3e2	**2e7 : 3e4**	2e7 : 3e4	**3e1 : 2e1**	**3e1 : 2e1**
re'	D5	3e2 : 2e2	3e2 : 2e2	**2e1 : 3e0**	2e1 : 3e0	**2e4 : 3e2**	2e4 : 3e2	**3e3 : 2e4**	3e3 : 2e4
mi'	E5	3e4 : 2e5	3e4 : 2e5	3e2 : 2e2	3e2 : 2e2	**2e1 : 3e0**	2e1 : 3e0	**3e5 : 2e7**	3e5 : 2e7
fa'	F5	2e3 : 3e1	2e3 : 3e1	2e6 : 3e3	2e6 : 3e3	2e9 : 3e5	2e9 : 3e5	**2e1 : 3e0**	2e1 : 3e0
sol'	G5	3e1 : 2e0	3e1 : 2e0	2e3 : 3e1	2e3 : 3e1	2e6 : 3e3	2e6 : 3e3	3e2 : 2e2	3e2 : 2e2
la'	A5	3e3 : 2e3	3e3 : 2e3	3e1 : 2e0	3e1 : 2e0	2e3 : 3e1	2e3 : 3e1	3e4 : 2e5	3e4 : 2e5
ti'	B5	3e5 : 2e6	3e5 : 2e6	3e3 : 2e3	3e3 : 2e3	3e1 : 2e0	3e1 : 2e0	3e6 : 2e8	3e6 : 2e8
do"	C6	2e2 : 3e0	2e2 : 3e0	2e5 : 3e2	2e5 : 3e2	2e8 : 3e4	2e8 : 3e4	3e1 : 2e0	3e1 : 2e0

degree	note	Mixolydian	Hypo-Mixolydian	Aeolian	Hypo-Aeolian	Locrian	Hypo-Locrian
DO	C3	3e1 : 2e0	3e1 : 2e0	2e3 : 3e3	2e3 : 3e3	2e6 : 3e5	2e6 : 3e5
RE	D3	3e1 : 2e3	3e1 : 2e3	3e1 : 2e0	3e1 : 2e0	2e3 : 3e3	2e3 : 3e3
MI	E3	3e3 : 2e6	3e3 : 2e6	3e1 : 2e3	3e1 : 2e3	3e1 : 2e0	3e1 : 2e0
FA	F3	2e2 : 3e2	2e2 : 3e2	2e5 : 3e4	2e5 : 3e4	2e8 : 3e6	2e8 : 3e6
SOL	G3	2e1 : 3e0	2e1 : 3e0	2e2 : 3e2	2e2 : 3e2	2e5 : 3e4	2e5 : 3e4
LA	A3	3e2 : 2e4	3e2 : 2e4	2e1 : 3e0	2e1 : 3e0	2e2 : 3e2	2e2 : 3e2
TI	B3	3e4 : 2e7	3e4 : 2e7	3e2 : 2e4	3e2 : 2e4	2e1 : 3e0	2e1 : 3e0
do	C4	2e1 : 3e1	2e1 : 3e1	2e4 : 3e3	2e4 : 3e3	2e7 : 3e5	2e7 : 3e5
re	D4	3e1 : 2e2	**3e1 : 2e2**	2e1 : 3e1	2e1 : 3e1	2e4 : 3e3	2e4 : 3e3
mi	E4	3e3 : 2e5	**3e3 : 2e5**	3e1 : 2e2	**3e1 : 2e2**	2e1 : 3e1	2e1 : 3e1
fa	F4	2e3 : 3e2	**2e3 : 3e2**	2e6 : 3e4	**2e6 : 3e4**	2e9 : 3e6	**2e9 : 3e6**
sol	G4	**3e0 : 2e0**	**3e0 : 2e0**	2e3 : 3e2	**2e3 : 3e2**	2e6 : 3e4	**2e6 : 3e4**
la	A4	**3e2 : 2e3**	**3e2 : 2e3**	**3e0 : 2e0**	**3e0 : 2e0**	2e3 : 3e2	**2e3 : 3e2**
ti	B4	**3e4 : 2e6**	**3e4 : 2e6**	**3e2 : 2e3**	**3e2 : 2e3**	**3e0 : 2e0**	**3e0 : 2e0**
do'	C5	**2e2 : 3e1**	**2e2 : 3e1**	**2e5 :3e3**	**2e5 : 3e3**	**2e8 : 3e5**	**2e8 : 3e5**
re'	D5	**3e1 : 2e1**	**3e1 : 2e1**	**2e2 : 3e1**	**2e2 : 3e1**	**2e5 : 3e3**	**2e5 : 3e3**
mi'	E5	**3e3 : 2e4**	3e3 : 2e4	**3e1 : 2e1**	**3e1 : 2e1**	**2e2 : 3e1**	**2e2 : 3e1**
fa'	F5	**2e4 : 3e2**	2e4 : 3e2	**2e7 : 3e4**	2e7 : 3e4	**2e10 : 3e6**	**2e10 : 3e6**
sol'	G5	**2e1 : 3e0**	2e1 : 3e0	**2e4 : 3e2**	2e4 : 3e2	**2e7 : 3e4**	2e7 : 3e4
la'	A5	3e2 : 2e2	3e2 : 2e2	**2e1 : 3e0**	2e1 : 3e0	**2e4 : 3e2**	2e4 : 3e2
ti'	B5	3e4 : 2e5	3e4 : 2e5	3e2 : 2e2	3e2 : 2e2	**2e1 : 3e0**	2e1 : 3e0
do"	C6	2e3 : 3e1	2e3 : 3e1	2e6 : 3e3	2e6 : 3e3	2e9 : 3e5	2e9 : 3e5

PYTHAGOREAN RATIOS OF THE PYTHAGOREAN SCALE, cont.

P07. The degrees of the diatonic scale are derived from the cycle of fifths (§A24). Despite appearances, their culmination is not equal to the octave (§A25). Each successive fifth in the cycle is increasingly (albeit incrementally) sharp, just as each successive member of the cycle fourths (the inversion of the cycle of fifths) is increasingly flat. The sharp (#) of each pentatone (C, D, F, G, A) is theoretically *enharmonic* (equivalent in pitch to) with the flat (♭) of the note which follows. For the reason stated, this is not the case.

P08. TABLE III, below, in the center column shows the Pythagorean ratio for each degree ofthe chromatic scale computed from the three perfect ratios cited in (§A08). The column to the right shows these same intervals computed from the cycle of fifths; *chromatic* in this context refers exclusively to the semitones reckoned in this manner. Some are the same as the Pythagorean ratios. The column to the left represents the enharmonic intervals (called *diatonic* in this context) computed from the cycle of fourths. The remainder of the Pythagorean ratios are also found in this column. The diatonic series is the preferred method of reckoning semitones.

In the interval columns, P = perfect, m = minor, M = major, d= diminiished, and A = augmented.

interval	diatonic	interval	Pythagorean	interval	chromatic
P1	2e0 : 3e0	P1	3e0 : 2e0	P1	3e0 : 2e0
m2	2e8 : 3e5	m2	2e8 :3e5	A1	3e7 : 2e11
d3	2e16 : 3e10	M2	3e2 : 2e3	M2	3e2 : 2e3
m3	2e5 : 3e3	m3	2e5 : 3e3	A2	3e9 : 2e14
d4	2e13 : 3e8	m3	3e4 : 2e6	M3	3e4 : 2e6
P4	2e2 : 3e1	P4	2e2 : 3e1	A3	3e11 : 2e17
		A4	3e6 : 2e9	A4	3e6 : 2e9
d5	2e10 : 3e6	d5	2e10 : 3e6		
d6	2e18 : 3e11	P5	3e1 : 2e1	P5	3e1 : 2e1
m6	2e7 : 3e4	m6	2e7 : 3e4	A5	3e8 : 2e12
d7	2e15 : 3e9	M6	3e3 : 2e4	M6	3e3 : 2e4
m7	2e4 : 3e2	m7	2e4 : 3e2	A6	3e10 : 2e15
d8	2e12 : 3e7	M7	3e5 : 2e7	M7	3e5 : 2e7
d9	2e20 : 3e12	P8	2e1 : 3e0	A7	3e12 : 2e18

P09. TABLE IV, following, shows the entire set of ratios found in the present set of Tables, with their products represented as whole numbers, and their quotients of the fractions divided. The frequency of any note is determined by multiplying that of the *fundamental* (key note of the scale) by the quotient for that note; the term *rate,* in this context, is used rather than the term *quotient.*

ratios	products	rates	ratios	products	rates
3e0 : 2e0	1 / 1	1	2e0 : 3e0	1 / 1	1
3e1 : 2e1	3 / 2	1.5	2e1 : 3e0	2 / 1	2
3e2 : 2e3	9 /8	1.12500	2e2 : 3e1	4 / 3	1.33333
3e3 : 2e4	27 / 16	1.68750	2e4 : 3e2	16 / 9	1.77778
3e4 : 2e6	81 / 64	1.26563	2e5 : 3e3	32 / 27	1.18519
3e5 : 2e7	243 / 128	1.89844	2e7 : 3e4	128 / 81	1.58025
3e6 : 2e9	729 / 512	1.42383	2e8 : 3e5	256 / 243	1.05350
3e7 : 2e11	2187 / 2048	1.06787	2e10 : 3e6	1024 / 729	1.40466
3e8 : 2e12	6561 / 4096	1.60181	2e12 : 3e7	4096 / 2187	1.87289
3e9 : 2e14	19,683 / 16,384	1.20135	2e13 : 3e8	8192 / 6561	1.24859
3e10 : 2e15	59049 / 32,768	1.80203	2e15 : 3e9	32,768 / 19683	1.66479
3e11 : 2e17	177,147 / 131,072	1.35152	2e16 : 3e10	65,536 / 59049	1.10986
3e12 : 2e18	531,441 / 262,144	2.02729	2e18 : 3e11	262,144 / 177,147	1.47981
			2e20 : 3e12	1,048,576 / 531,441	1.97308

P10. TABLE V, below, shows the specific frequencies obtained from the ratios shown in TABLE IV, and which are computed from A4=432Hz by using the rates contained in that table. There are audible differences in the diatonic and chromatic frequencies for the ostensibly enharmonic intervals (*rf* §A25). Prior to the general accepance of equal temperament (§A28), these differences conferred a distinctive character on the different keys, which well into the Baroque Era (17th - 18th Centuries) actually required adjustments in the tuning of keyboard instruements during public recitals.

	diatonic		Pythagorean		chromatic
key	Herz	key	Herz	key	Herz
C	256	C	256	C	256
D♭	269.69547	D♭	269.69547	C#	273.375
Ed	284.12363	D	288	D	288
E♭	303.40741	E♭	303.40741	D#	307.54688
F♭	319.63908	E	324	E	324
F	341.33333	F	341.33333	E#	345.99023
		F#	364.5	F#	364.5
G♭	359.59396	G♭	359.59396		
Ad	378.83150	G	384	G	384
A♭	404.54321	A♭	404.54321	G#	410.06250
Bd	426.18544	A	432	A	432
B♭	455.11111	B♭	455.11111	A#	461.32031
C♭	479.45862	B	486	B	486
Dd’	505.10867	C’	512	B#	518.98535

P11. TABLE VI. Simple multiplication of 3e1 : 2e1 reveals that the exponent of the term 3 increases by 1 in each successive ratio in the cycle of fifths. It is also clear the the antecedent (numerator) 3Ex in each major interval corresponds to the consequent (denominator) in the minor interval which is its inverion. 3Ex in each instance represents the same acoustic distance, in the major instance up from the tonic, and in the minor down from the octave, as is shown in thecolumn on the right..

interval	ratio	interval	inversion	3Ex	relative distance
P1	3e0 : 2e0	P1	2e0 : 3e0	3e0	→ unison ←
P5	3e1 : 2e1	P4	2e2 : 3e1	3e1	→ fifth ←
M2	3e2 : 2e3	m7	2e4 : 3e2	3e2	→ whole tone ←
M6	3e3 : 2e4	m3	2e5 : 3e3	3e3	← minor third →
M3	3e4 : 2e6	m6	2e7 : 3e4	3e4	→ major third ←
M7	3e5 : 2e7	m2	2e8 : 3e5	3e5	← semitone →
A4	3e6 : 2e9	d5	2e10 : 3e6	3e6	→ tritone ←
A1	3e7 : 2e11	d8	2e12 : 3e7	3e7	→ semitone ←
A5	3e8 : 2e12	d4	2e13 : 3e8	3e8	→ major third ←
A2	3e9 : 2e14	d7	2e15 : 3e9	3e9	→ whole tone ←
A6	3e10 : 2e15	d3	2e16 : 3e10	3e10	← minor third →
A3	3e11 : 2e17	d6	2e18 : 3e11	3e11	→ fourth ←
A7	3e12 : 2e18	d9	2e20 : 3e12	3e12	→ octave ←

P12. TABLE VII, following, shows the first eight of the Overtone Series which accompany any musical sound. The Fundamental (original note) is counted as the first of the series. The harmonics (overtones) become progressively fainter, and are scarcely audible after the third overtone or so. The first eight are listed here for purposes of camparison.

P13. Directly below are shown the enharmonic notes of the scale (those occupying the same frequencies). The overtones serve to reinforce the identity of these notes and to correct the miniscule sonic discrepancies generated by the precise ratios which reflect (*lit.* resound) nature. That is to say, they assist the singer to "correct" the frequencies to conform with the acoustically exact intervals. This tendency of singers was attested as long ago as the Sixteenth Century by the Italian theorist Gioseffo Zarlino (1517 – 1590). The issue had become apparent long before with the development of musical instruments which permit only a single value (*e g* by use of frets) for each interval. On the other hand, players of unfretted instruments such as the cello constantly, albeit subtly, adjust the pitches of various intervals throughout a performance.

degree	fundamental	second	third	fourth	fifth	sixth	seventh	eighth
do	256	512	768	1024	1280	1536	1792	2048
re	288	576	864	1152	1440	1728	2016	2304
mi	324	648	972	1296	1620	1944	2268	2592
fa	341.33333	682.66666	1024	1365.33333	1706.33333	2047.66666	2389.33333	2730.66666
sol	384	768	1152	1536	1920	2304	2688	3072
la	432	864	1296	1728	2160	2592	3024	3456
ti	486	972	1458	1944	2430	2916	3402	3888

do	C4	C5	G5	C6		G6	C7
re	D4	D5	A5	D6		A6	D7
mi	E4	E5	B5	E6		B6	E7
fa	F4	F5	C6	F6		C7	F7
sol	G4	G5	D6	G6		D7	G7
la	A4	A5	E6	A6		E7	A7
ti	B4	B5	F#6	B6		F#7	B7

P14. CODA. In conclusion, it is appropriate to emphsize that the purpose of these Tables and the accompanying essay *The Acoustic Basis of the Diatonic Scale* is not to espouse any specific system of temperament, but to demonstrate the properties of sound which generate the diatonic scale. Just as the choice of instrument affects the pitch of various intervals, so likewise does the anatomy of the human voice. The data cited above describe sound produced in an isolated acoustic environment, *i e* without distortion in either production or place. Even so, the strength of the system and the tonal "ear" of those who participate generally compensate for any tonal ambiguity.